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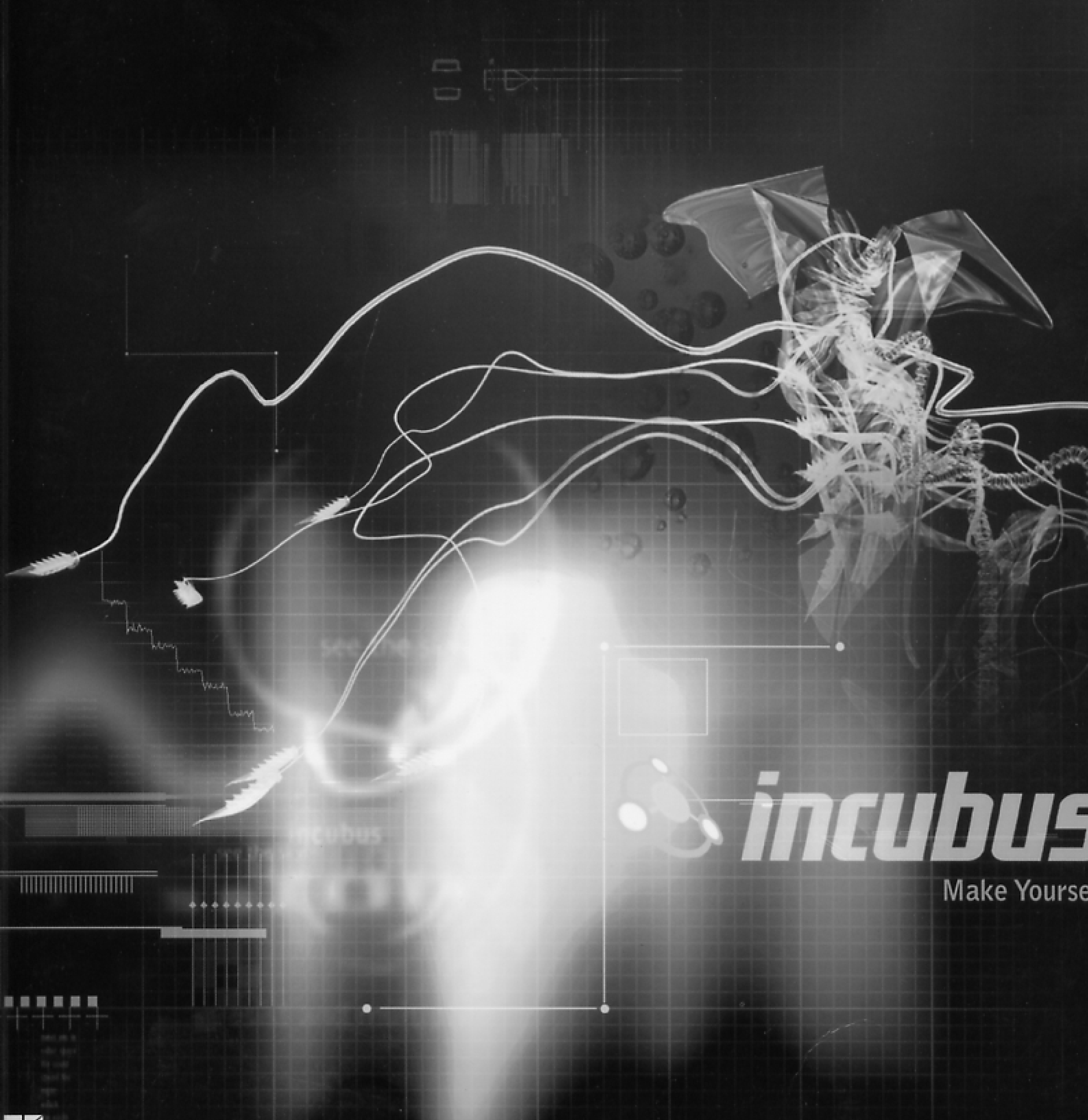
RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

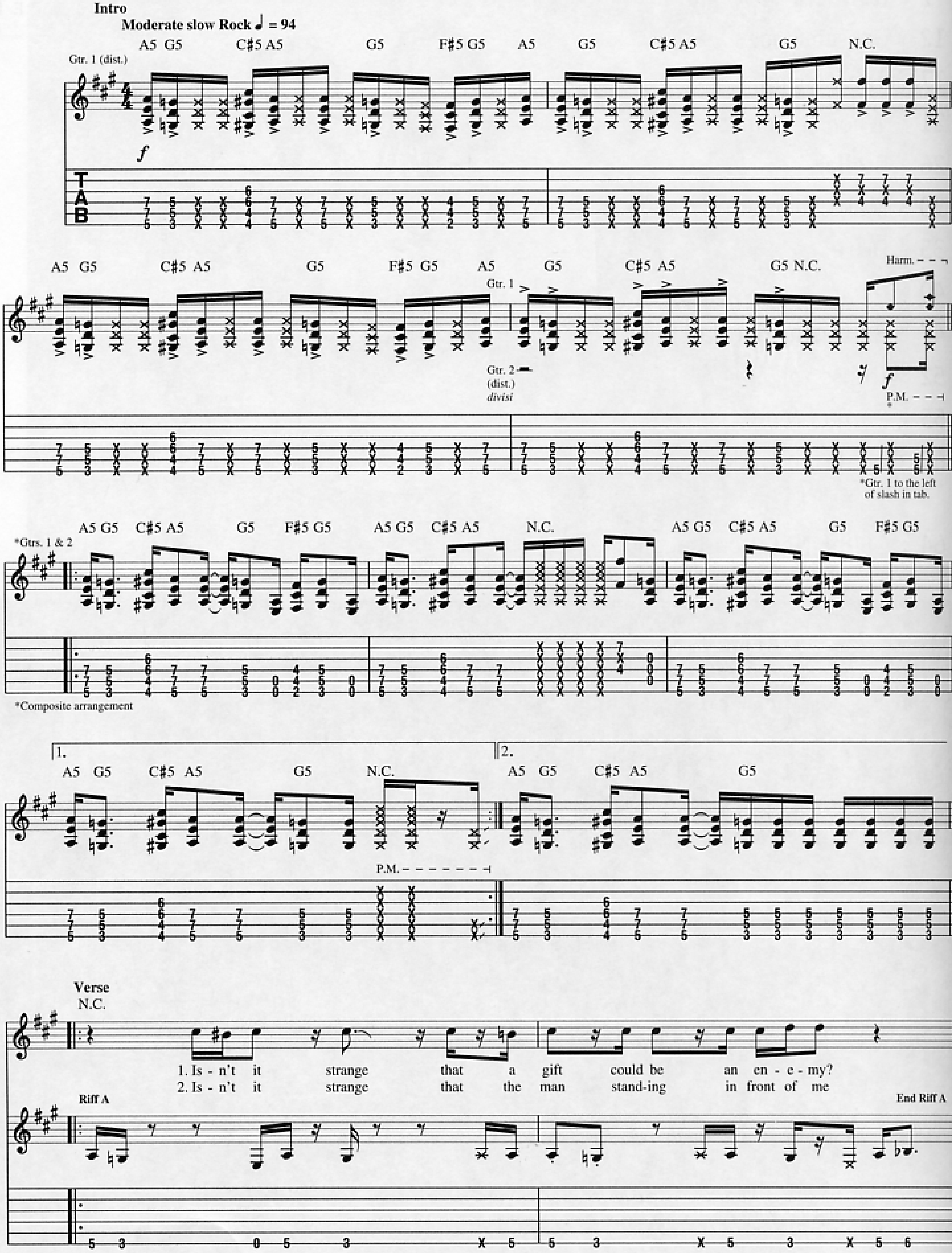
incubus Make Yourself


incubus
Make Yourse

HAL•LEONARD®

Privilege

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderate slow Rock ♩ = 94
Gtr. 1 (dist.)
f
A5 G5 C#5 A5 G5 F#5 G5 A5 G5 C#5 A5 G5 N.C.
A5 G5 C#5 A5 G5 F#5 G5 A5 G5 C#5 A5 G5 N.C.
Gtr. 1
Harm.
Gtr. 2 (dist.) divisi
P.M.
*Gtr. 1 to the left of slash in tab.
*Gtrs. 1 & 2
A5 G5 C#5 A5 G5 F#5 G5 A5 G5 C#5 A5 N.C. A5 G5 C#5 A5 G5 F#5 G5
*Composite arrangement
1.
A5 G5 C#5 A5 G5 N.C.
P.M.
2.
A5 G5 C#5 A5 G5
Verse
N.C.
1. Is - n't it strange that a gift could be an en - e - my?
2. Is - n't it strange that the man stand-ing in front of me
Riff A
End Riff A

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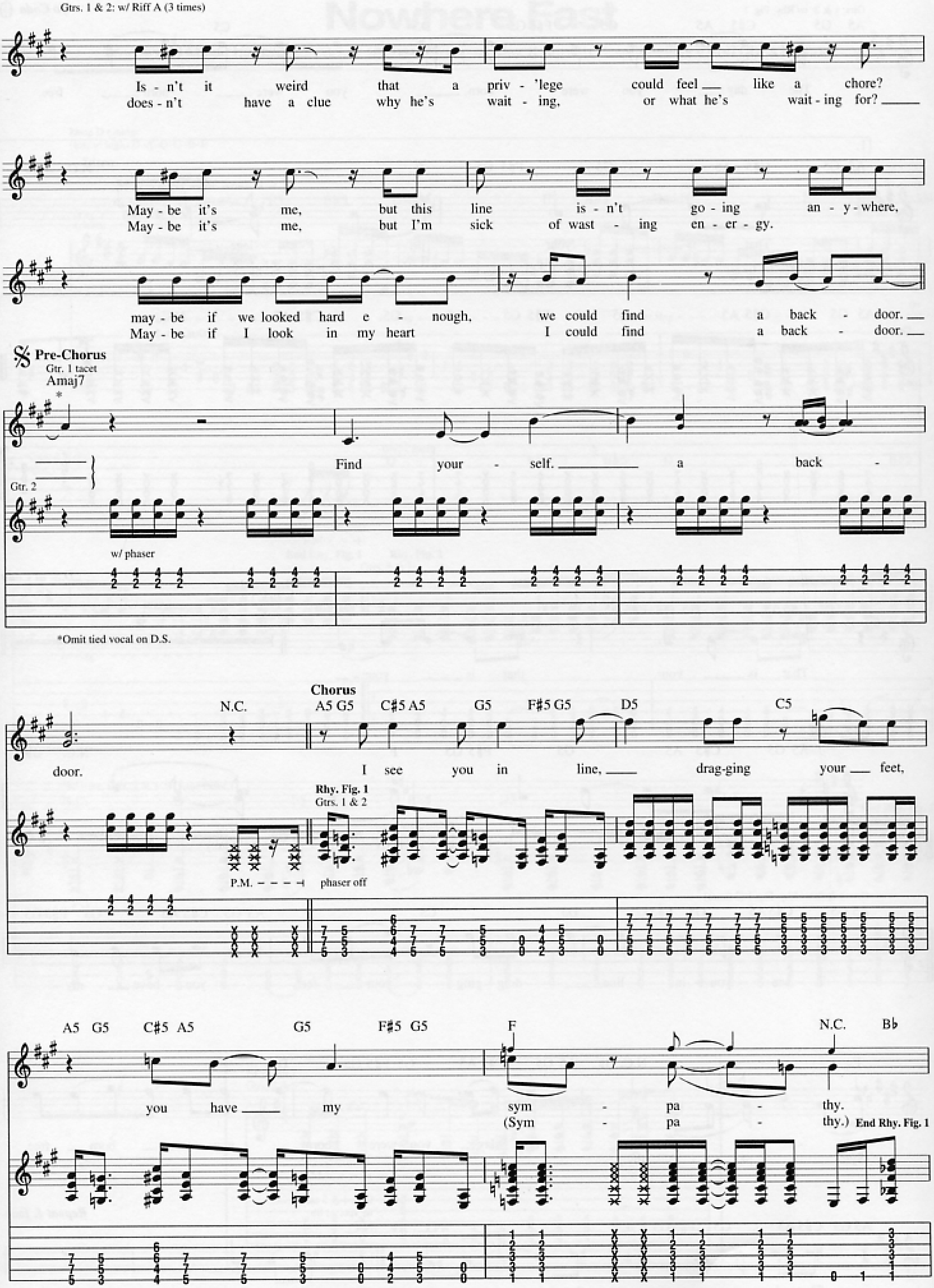
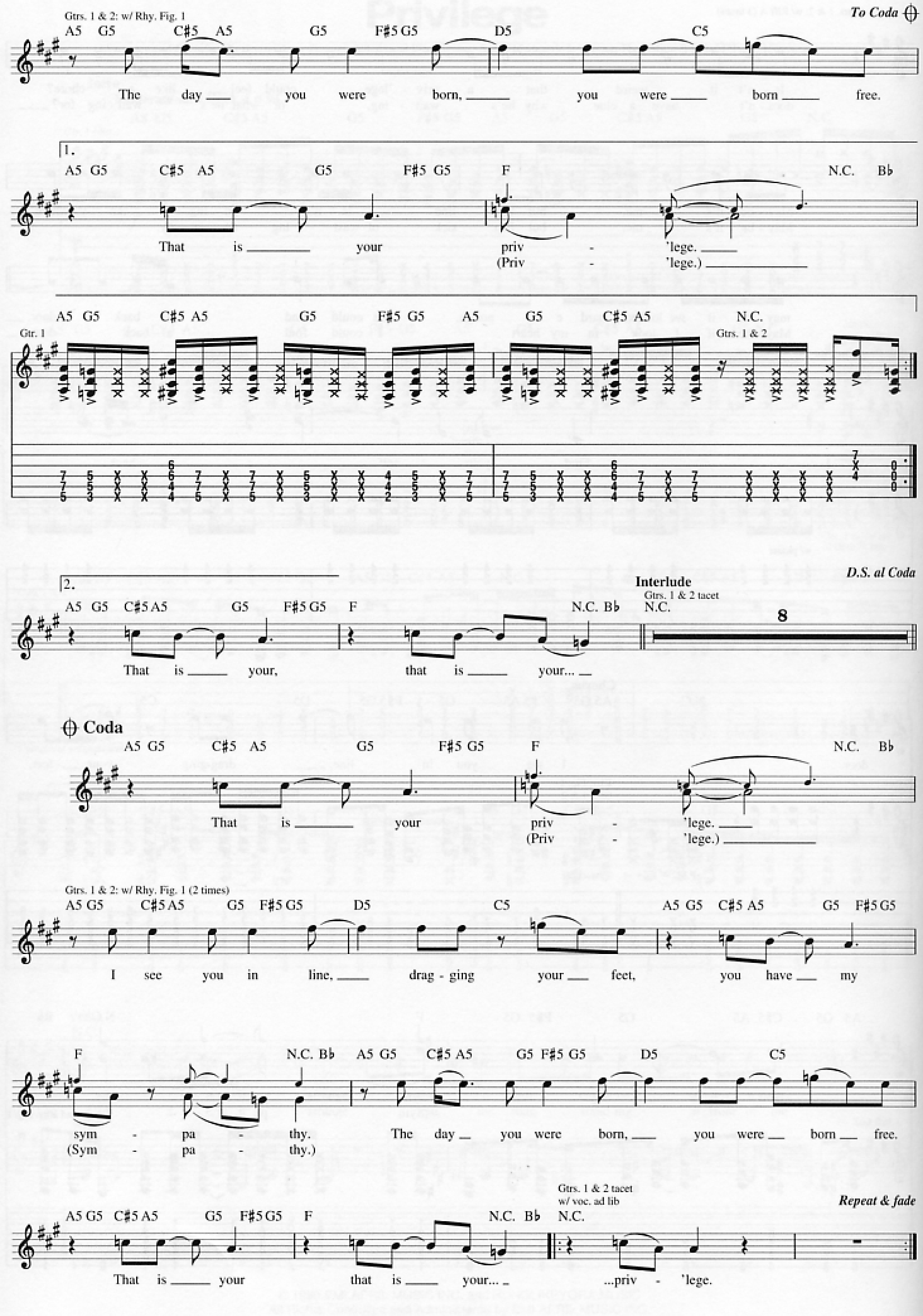

Gtrs. 1 & 2: w/ Riff A (3 times)
Is - n't it weird that a priv - 'lege could feel like a chore?
does - n't have a clue why he's wait - ing, or what he's wait - ing for?
May - be it's me, but this line is - n't go - ing an - y - where,
May - be it's me, but I'm sick of wast - ing en - er - gy.
may - be if we looked hard e - nough, we could find a back - door.
May - be if I look in my heart I could find a back - door.
Pre-Chorus
Gtr. 1 tacet
Amaj7
Find your - self. a back -
Gtr. 2
w/ phaser
door.
N.C.
P.M.
phaser off
Chorus
A5 G5 C♯5 A5 G5 F♯5 G5 D5 C5
Rhy. Fig. 1
Gtrs. 1 & 2
I see you in line, drag-ging your feet,
A5 G5 C♯5 A5 G5 F♯5 G5 F N.C. B♭
you have my sym - pa - thy.
(Sym - pa - thy.)
End Rhy. Fig. 1

*Omit tied vocal on D.S.

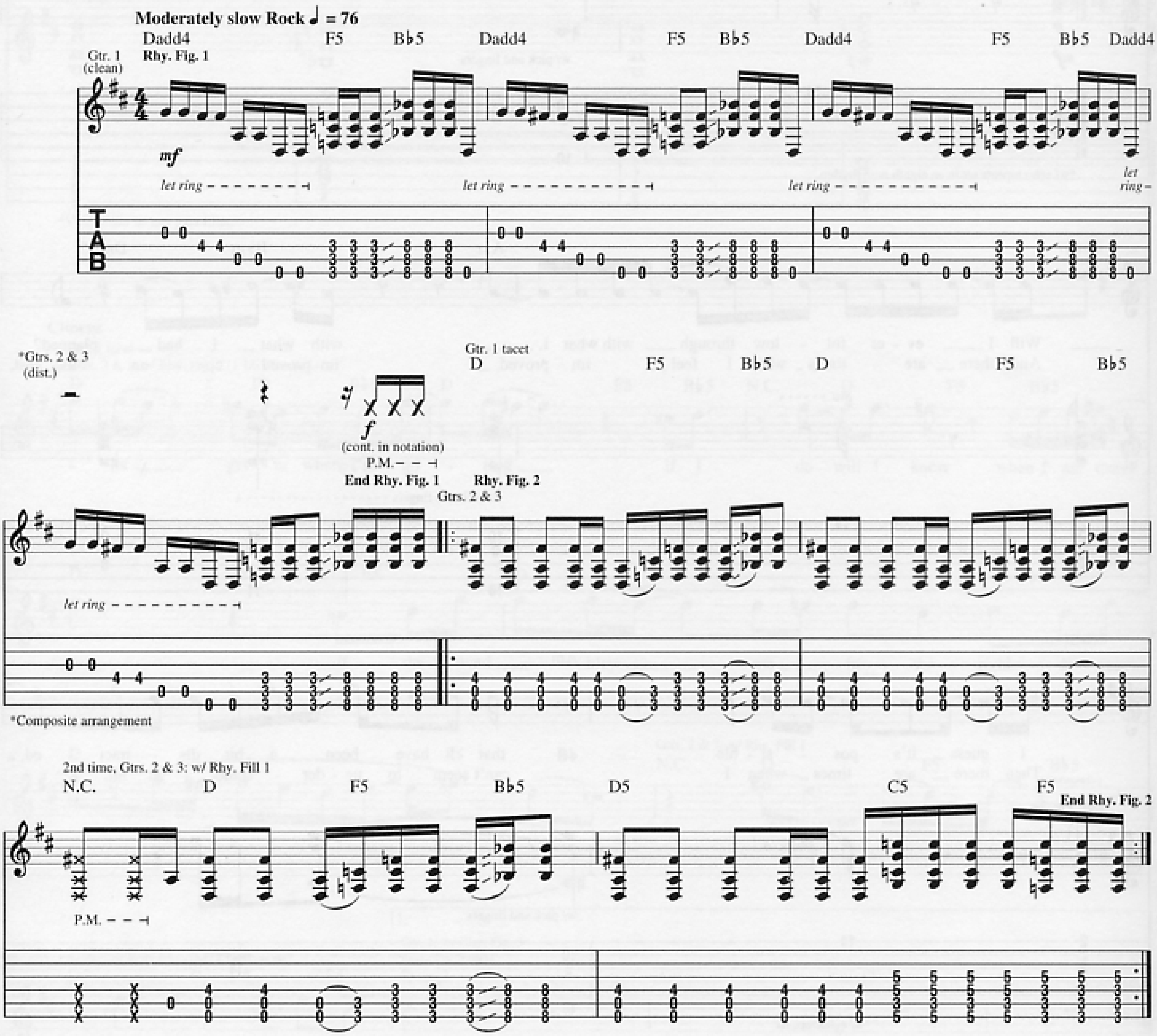

Gtrs. 1 & 2: w/ Rhy. Fig. 1
To Coda
A5 G5 C#5 A5 G5 F#5 G5 D5 C5
The day ___ you were born, ___ and you were ___ born ___ free.
1.
A5 G5 C#5 A5 G5 F#5 G5 F N.C. B♭
That is ___ your priv - 'lege. ___
(Priv - 'lege.) ___
A5 G5 C#5 A5 G5 F#5 G5 A5 G5 C#5 A5 N.C.
Gtr. 1
Gtrs. 1 & 2
2.
A5 G5 C#5 A5 G5 F#5 G5 F N.C. B♭
That is ___ your, that is ___ your... ___
Interlude
Gtrs. 1 & 2 tacet
N.C.
8
D.S. al Coda
Coda
A5 G5 C#5 A5 G5 F#5 G5 F N.C. B♭
That is ___ your priv - 'lege. ___
(Priv - 'lege.) ___
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
A5 G5 C#5 A5 G5 F#5 G5 D5 C5 A5 G5 C#5 A5 G5 F#5 G5
I see you in line, ___ drag - ging your ___ feet, you have ___ my
F N.C. B♭ A5 G5 C#5 A5 G5 F#5 G5 D5 C5
sym - pa - thy. The day ___ you were born, ___ you were ___ born ___ free.
(Sym - pa - thy.)
A5 G5 C#5 A5 G5 F#5 G5 F N.C. B♭ N.C.
Gtrs. 1 & 2 tacet
w/ voc. ad lib
Repeat & fade
That is ___ your that is ___ your... ___ ...priv - 'lege.

Nowhere Fast

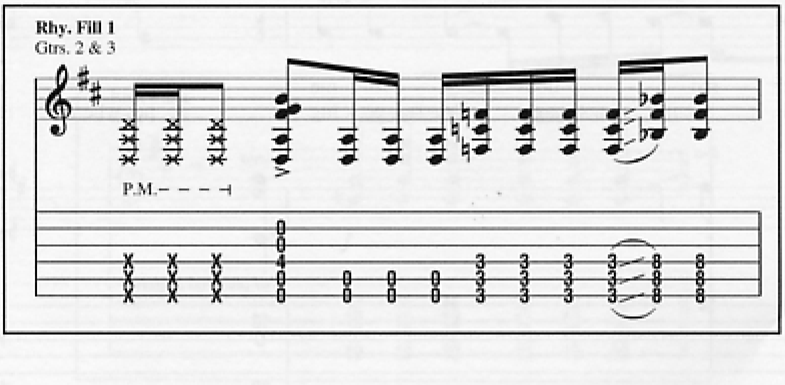
Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro



Moderately slow Rock ♩ = 76
Dadd4
F5
B♭5
Dadd4
F5
B♭5
Dadd4
F5
B♭5
Dadd4
Gtr. 1 (clean)
Rhy. Fig. 1
mf
let ring
let ring
let ring
let ring
*Gtrs. 2 & 3 (dist.)
f
(cont. in notation)
P.M.
End Rhy. Fig. 1
Rhy. Fig. 2
Gtrs. 2 & 3
Gtr. 1 tacet
D
F5
B♭5
D
F5
B♭5
let ring
*Composite arrangement
2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1
N.C.
D
F5
B♭5
D5
C5
F5
End Rhy. Fig. 2
P.M.



Rhy. Fill 1
Gtrs. 2 & 3
P.M.

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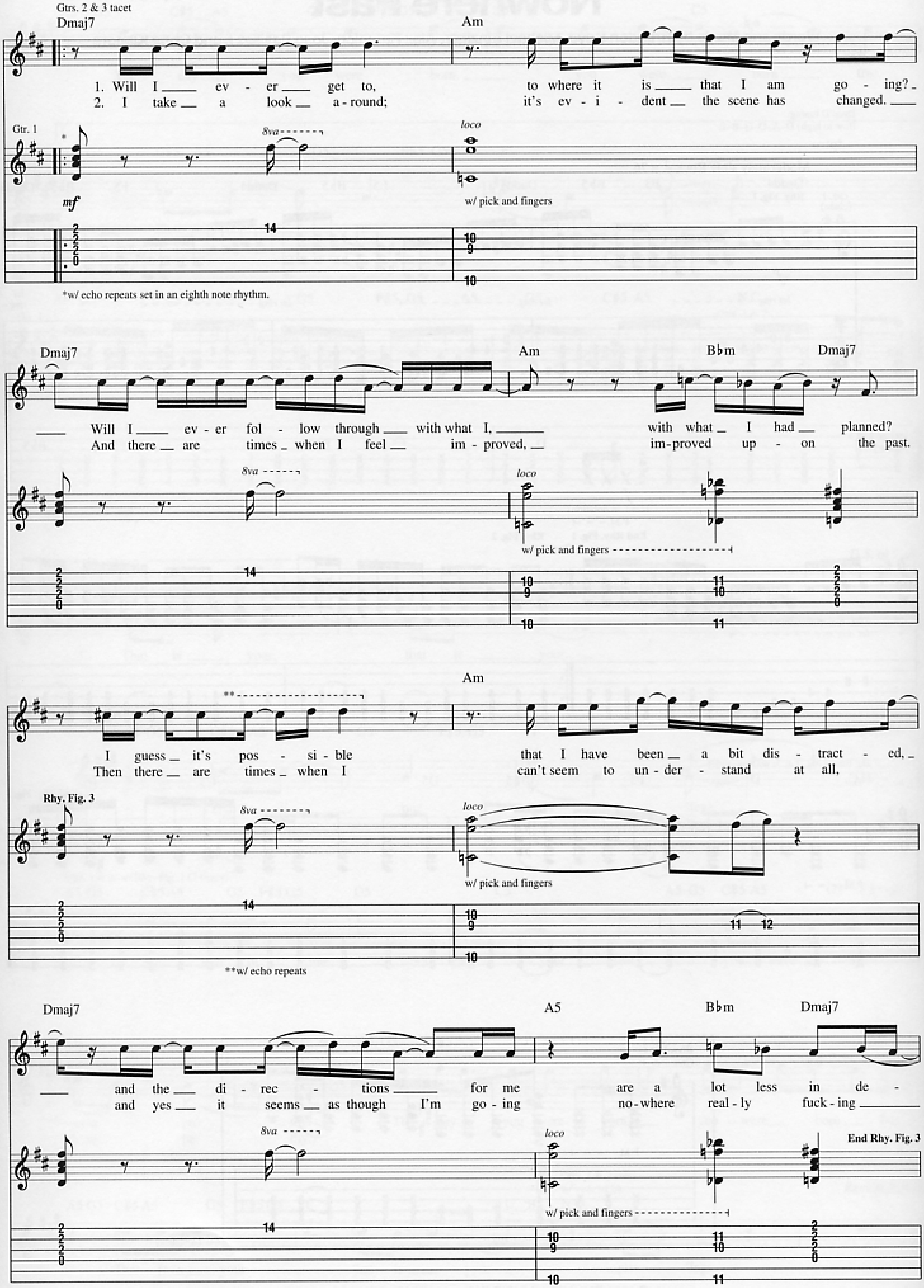
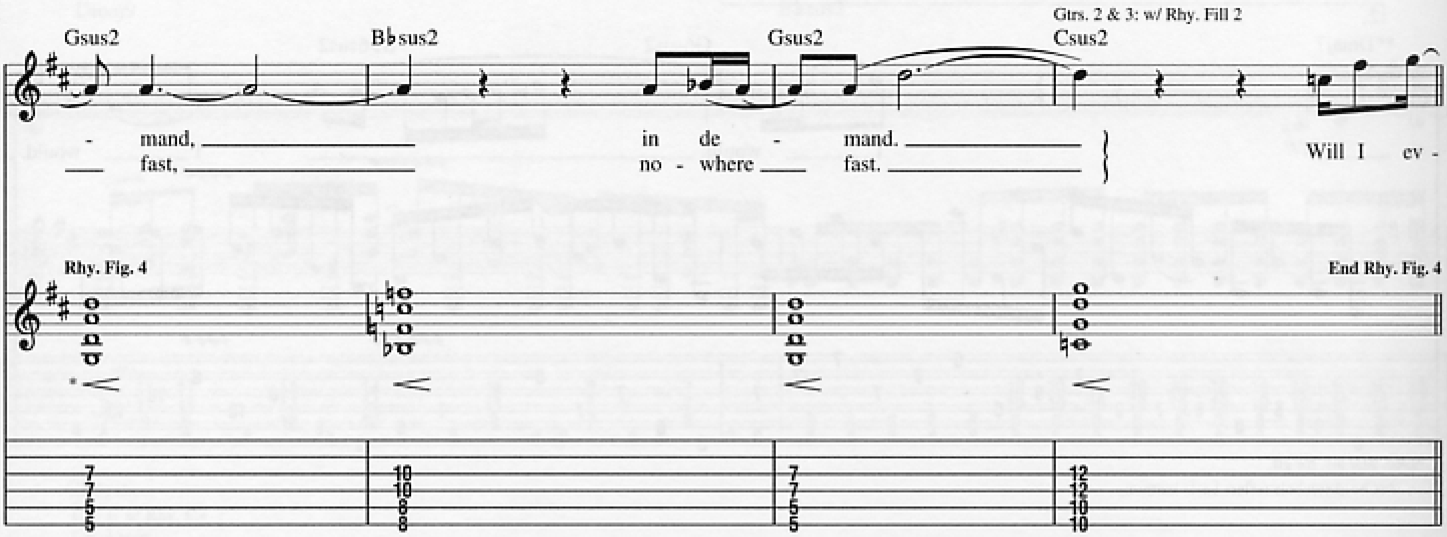
Verse


Gtrs. 2 & 3 tacet
Dmaj7
Am
1. Will I ev - er get to, to where it is that I am go - ing?
2. I take a look a - round; it's ev - i - dent the scene has changed.
Gtr. 1
8va
loco
mf
w/ pick and fingers
Dmaj7
Am
Bbm
Dmaj7
Will I ev - er fol - low through with what I, with what I had planned?
And there are times when I feel im - proved, im - proved up - on the past.
8va
loco
w/ pick and fingers
Am
I guess it's pos - si - ble that I have been a bit dis - tract - ed,
Then there are times when I can't seem to un - der - stand at all,
Rhy. Fig. 3
8va
loco
w/ pick and fingers
Dmaj7
A5
Bbm
Dmaj7
and the di - rec - tions for me are a lot less in de -
and yes it seems as though I'm go - ing no - where real - ly fuck - ing
8va
loco
w/ pick and fingers
End Rhy. Fig. 3

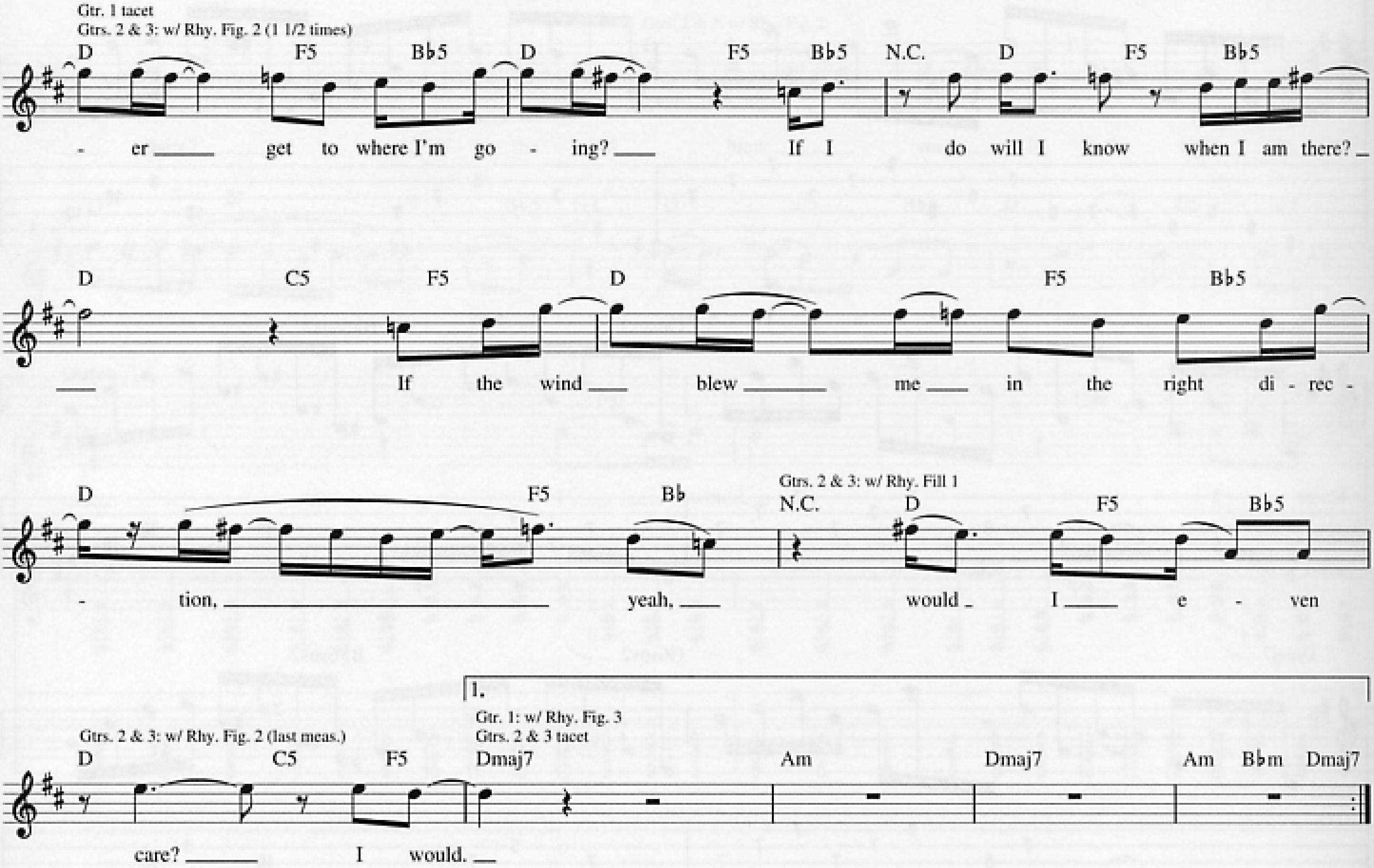
*w/ echo repeats set in an eighth note rhythm.

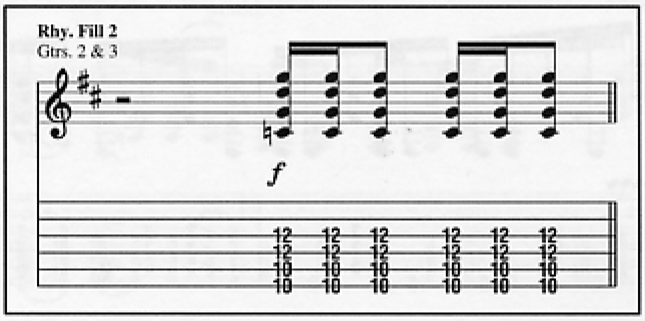
**w/ echo repeats

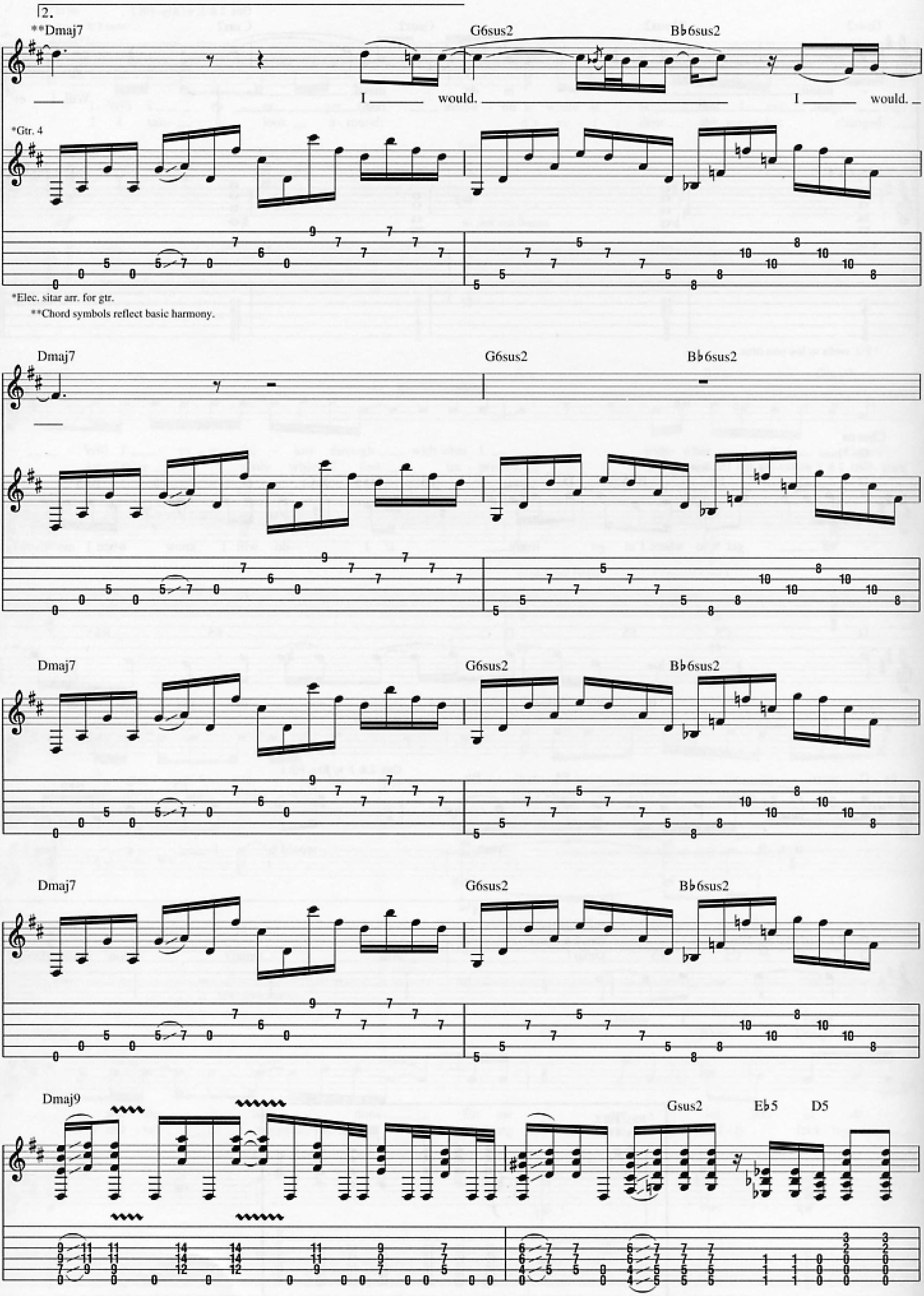

Gtrs. 2 & 3: w/ Rhy. Fill 2
Gsus2
B♭sus2
Gsus2
Csus2
- mand, in de - mand.
fast, no - where fast.
Will I ev -
Rhy. Fig. 4
End Rhy. Fig. 4
7 7 5 5
10 10 8 8
7 7 5 5
12 12 10 10

*Vol. swells w/ low pass filter.

Chorus

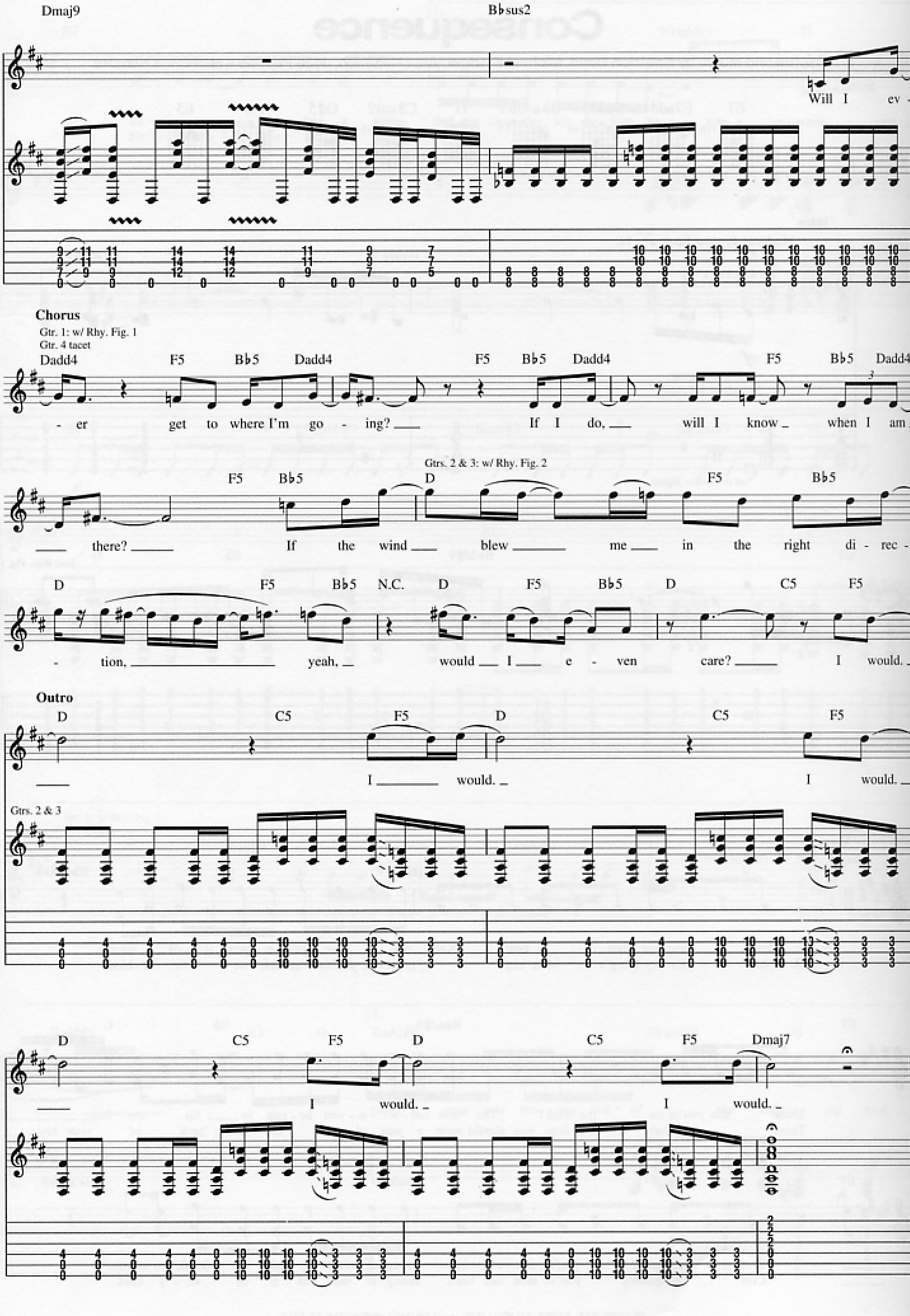

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1 1/2 times)
D F5 B♭5 D F5 B♭5 N.C. D F5 B♭5
- er get to where I'm go - ing? If I do will I know when I am there?
D C5 F5 D F5 B♭5
If the wind blew me in the right di - rec -
Gtrs. 2 & 3: w/ Rhy. Fill 1
D F5 B♭ N.C. D F5 B♭5
- tion, yeah, would I e - ven
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (last meas.)
1.
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 2 & 3 tacet
D C5 F5 Dmaj7 Am Dmaj7 Am B♭m Dmaj7
care? I would.


Rhy. Fill 2
Gtrs. 2 & 3
f
12 12 10 10
12 12 10 10
12 12 10 10
12 12 10 10
12 12 10 10
12 12 10 10


2.
**Dmaj7
G6sus2
B♭6sus2
I would.
I would.
*Gtr. 4
Dmaj7
G6sus2
B♭6sus2
Dmaj7
G6sus2
B♭6sus2
Dmaj7
G6sus2
B♭6sus2
Dmaj9
Gsus2
E♭5
D5

*Elec. sitar arr. for gtr.

**Chord symbols reflect basic harmony.


Dmaj9
B♭sus2
Will I ev -
Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 4 tacet
Dadd4 F5 B♭5 Dadd4 F5 B♭5 Dadd4 F5 B♭5 Dadd4
- er get to where I'm go - ing? If I do, will I know when I am
F5 B♭5
Gtrs. 2 & 3: w/ Rhy. Fig. 2
D F5 B♭5
there? If the wind blew me in the right di - rec -
D F5 B♭5 N.C. D F5 B♭5 D C5 F5
- tion, yeah, would I e - ven care? I would.
Outro
D C5 F5 D C5 F5
I would. I would.
Gtrs. 2 & 3
D C5 F5 D C5 F5 Dmaj7
I would. I would.

Consequence

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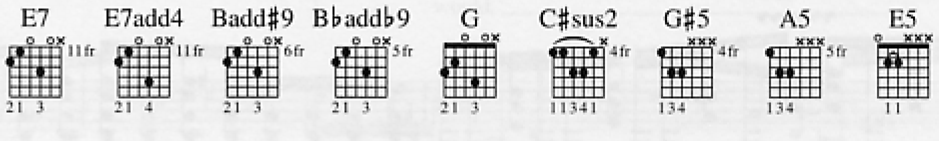
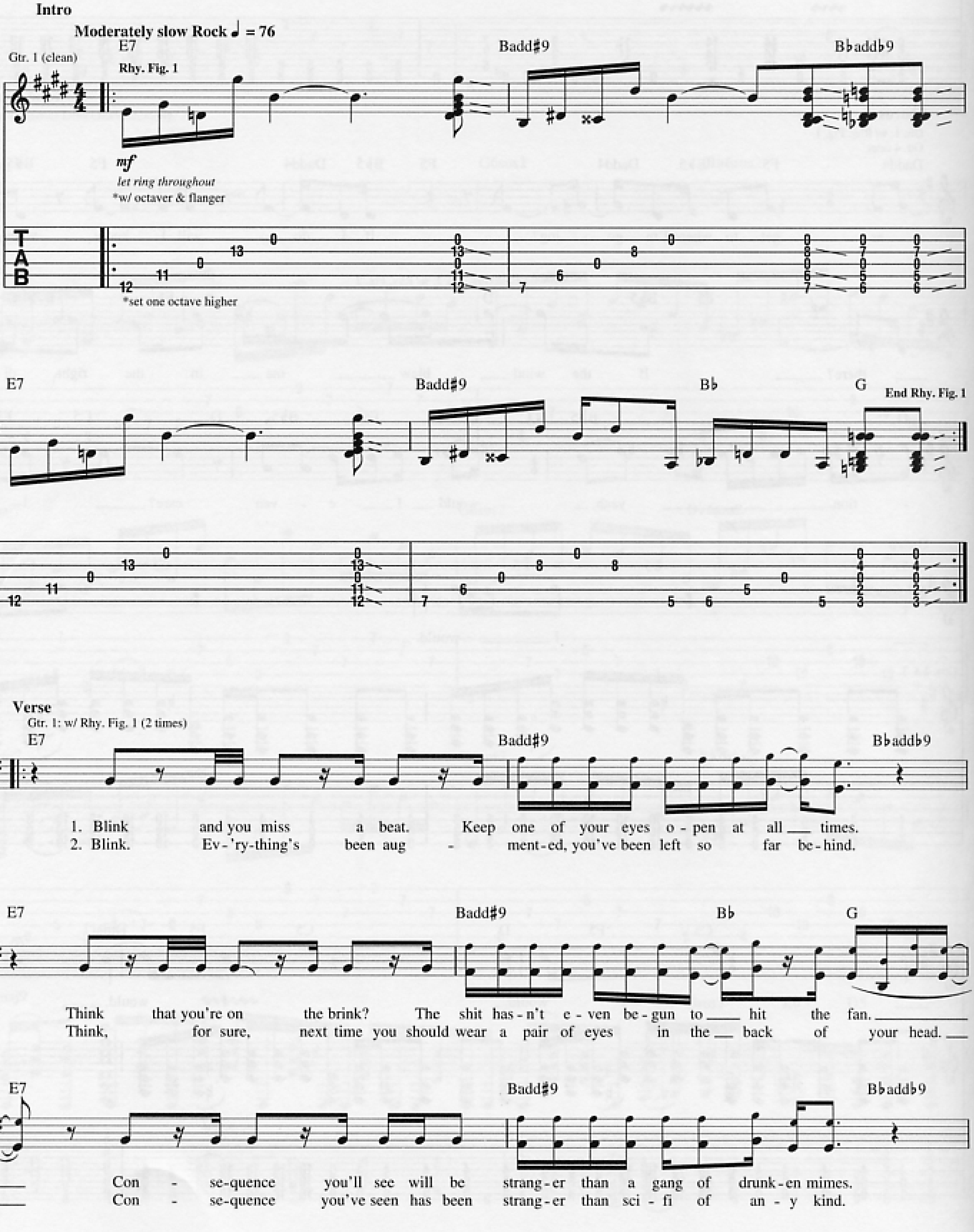

E7
11fr
21 3
E7add4
11fr
21 4
Badd♯9
6fr
21 3
B♭addb9
5fr
21 3
G
21 3
C♯sus2
4fr
11341
G♯5
4fr
134
A5
5fr
134
E5
11


Intro
Moderately slow Rock ♩ = 76
Gtr. 1 (clean)
Rhy. Fig. 1
E7
Badd♯9
B♭addb9
mf
let ring throughout
*w/ octaver & flanger
*set one octave higher
E7
Badd♯9
B♭
G
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
E7
Badd♯9
B♭addb9
1. Blink and you miss a beat. Keep one of your eyes o - pen at all ___ times.
2. Blink. Ev - 'ry-thing's been aug - ment-ed, you've been left so far be-hind.
E7
Badd♯9
B♭
G
Think that you're on the brink? The shit has - n't e - ven be - gun to ___ hit the fan. ___
Think, for sure, next time you should wear a pair of eyes in the ___ back of your head. ___
E7
Badd♯9
B♭addb9
___ Con - se-quence you'll see will be strang - er than a gang of drunk - en mimes.
___ Con - se-quence you've seen has been strang - er than sci - fi of an - y kind.

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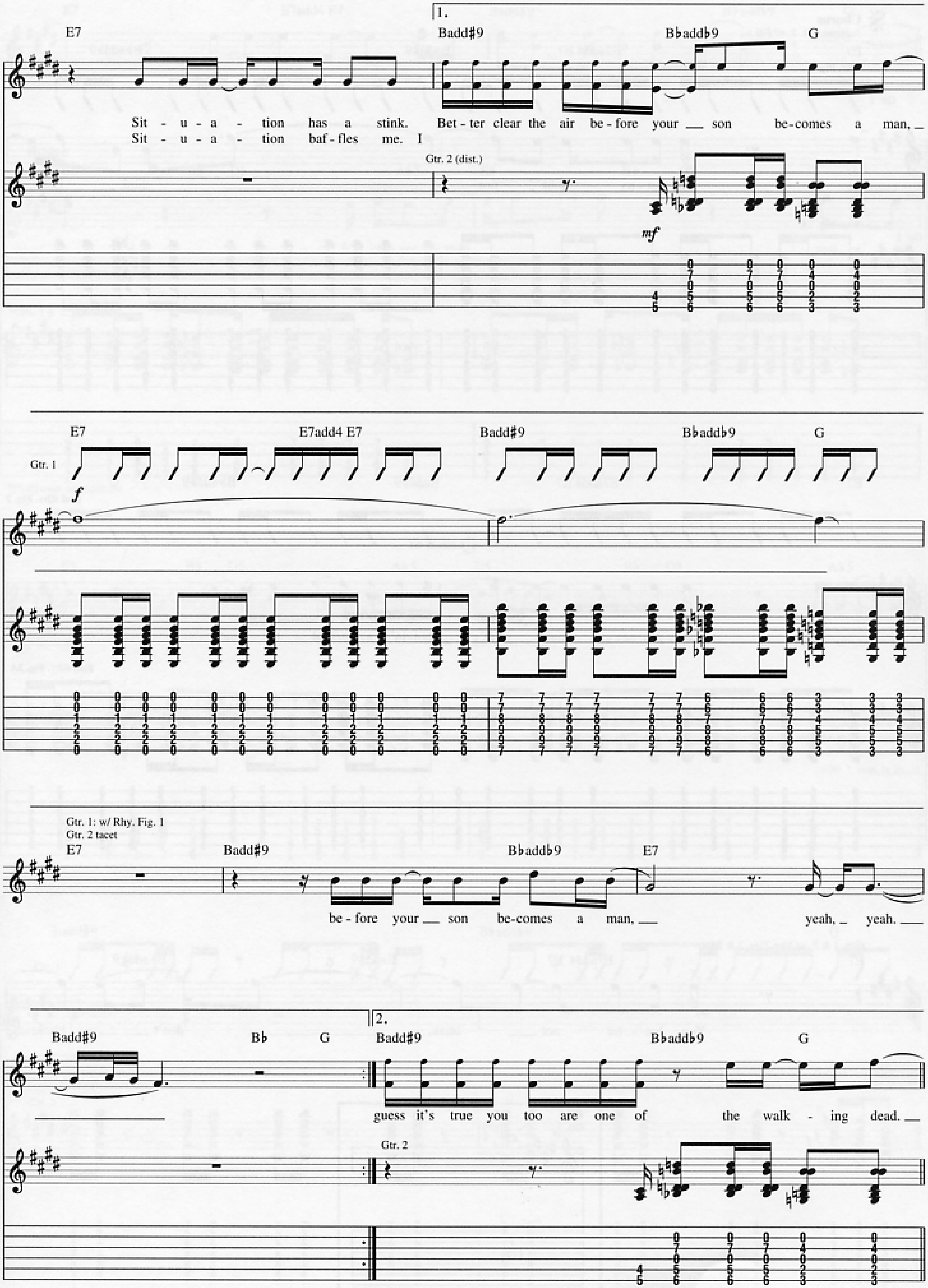
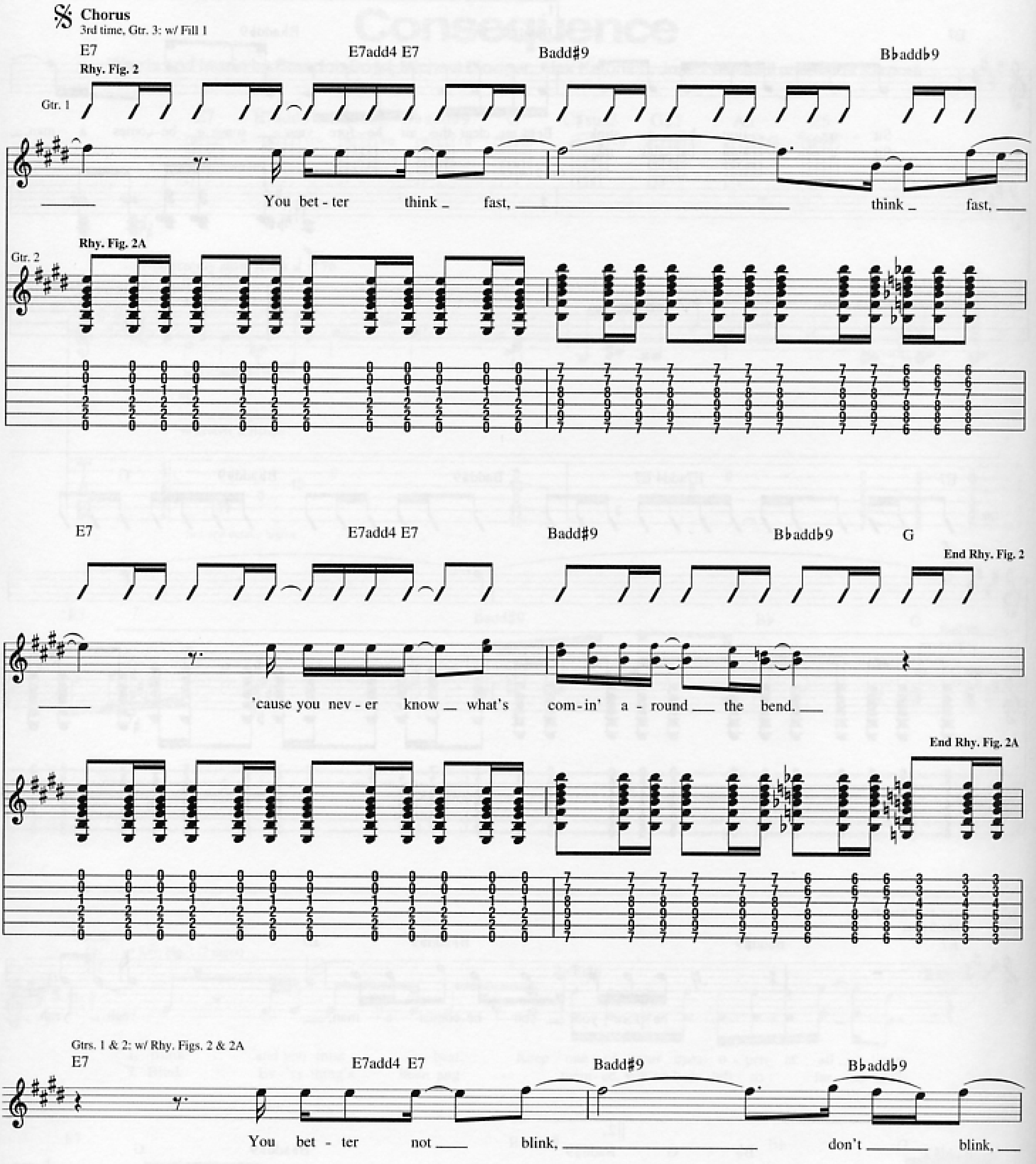
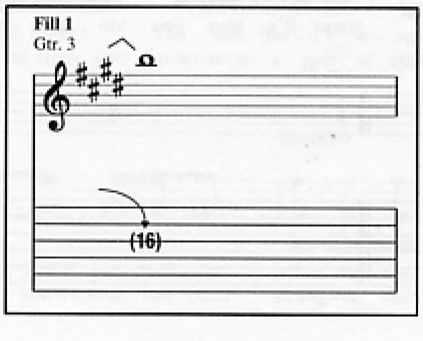
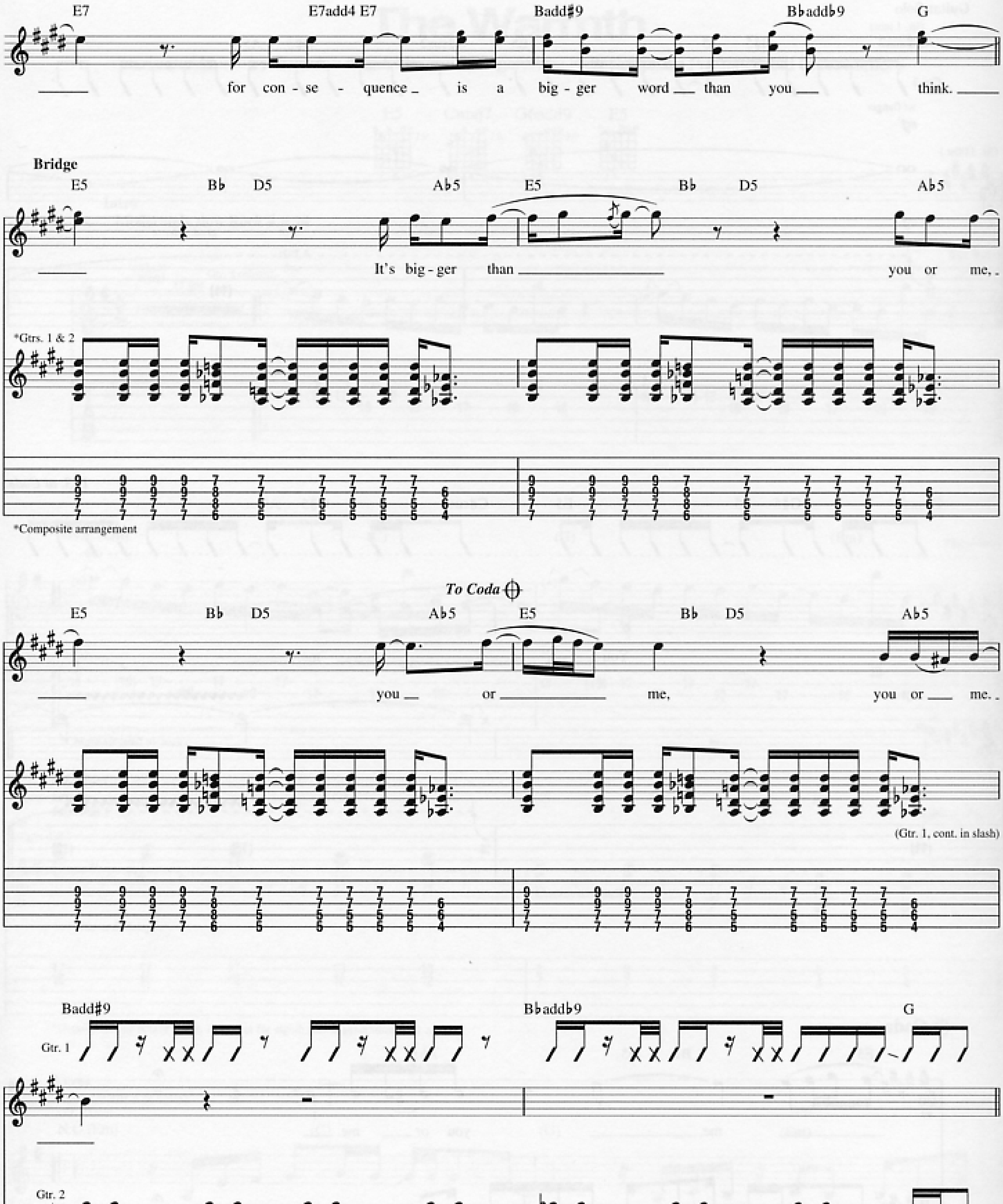

E7
1.
Badd#9
Bbaddb9
G
Sit - u - a - tion has a stink. Bet - ter clear the air be - fore your ___ son be-comes a man, ___
Sit - u - a - tion baf - fles me. I
Gtr. 2 (dist.)
mf
E7
E7add4 E7
Badd#9
Bbaddb9
G
Gtr. 1
f
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
E7
Badd#9
Bbaddb9
E7
be - fore your ___ son be-comes a man, ___ yeah, _ yeah. ___
Badd#9
Bb
G
2.
Badd#9
Bbaddb9
G
guess it's true you too are one of the walk - ing dead. ___
Gtr. 2

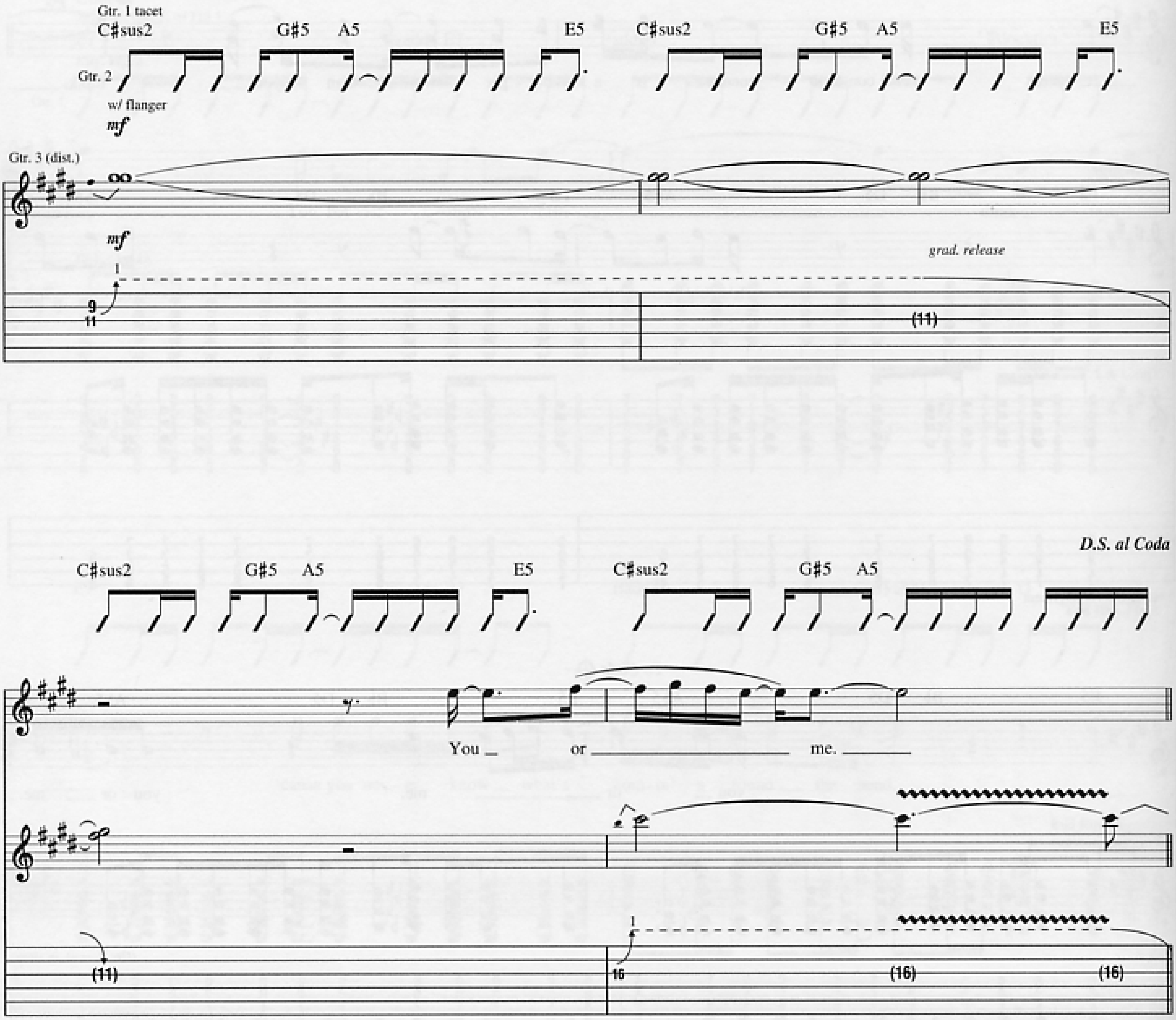

𝄋 Chorus
3rd time, Gtr. 3: w/ Fill 1
E7
E7add4 E7
Badd♯9
B♭add♭9
Rhy. Fig. 2
Gtr. 1
You bet - ter think _ fast, ___ think _ fast, ___
Rhy. Fig. 2A
Gtr. 2
E7
E7add4 E7
Badd♯9
B♭add♭9
G
End Rhy. Fig. 2
'cause you nev - er know _ what's com - in' a - round _ the bend. ___
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
E7
E7add4 E7
Badd♯9
B♭add♭9
You bet - ter not ___ blink, ___ don't ___ blink, ___


Fill 1
Gtr. 3
(16)

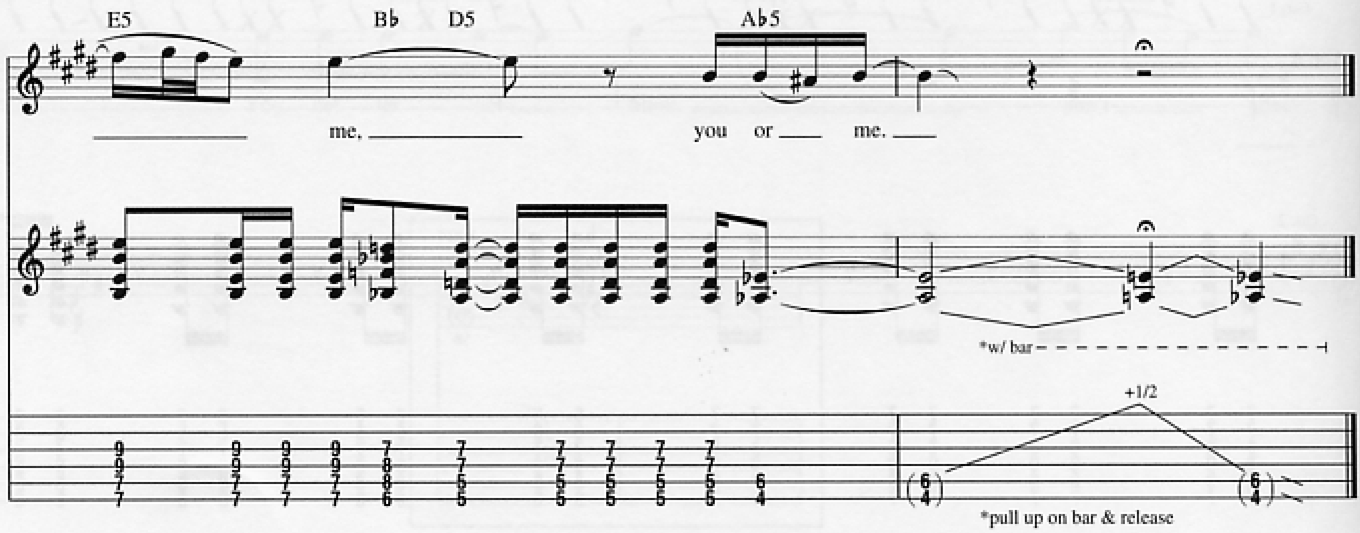

E7
E7add4 E7
Badd♯9
B♭add♭9
G
for con - se - quence is a big - ger word than you think.
Bridge
E5 B♭ D5 A♭5 E5 B♭ D5 A♭5
It's big - ger than you or me,
*Gtrs. 1 & 2
To Coda
E5 B♭ D5 A♭5 E5 B♭ D5 A♭5
you or me, you or me.
(Gtr. 1, cont. in slash)
Badd♯9
B♭add♭9
G
Gtr. 1
Gtr. 2

*Composite arrangement

Guitar Solo


Gtr. 1 tacet
C♯sus2
G♯5
A5
E5
Gtr. 2
w/ flanger
mf
Gtr. 3 (dist.)
mf
1
9
11
grad. release
(11)
D.S. al Coda
You
or
me.
16
(16)
(16)

𝄌 Coda


E5
B♭
D5
A♭5
me,
you
or
me.
*w/ bar
+1/2
9 9 7 7
6 4
*pull up on bar & release

The Warmth

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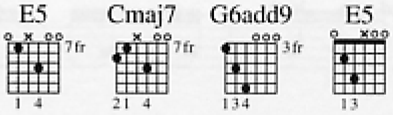
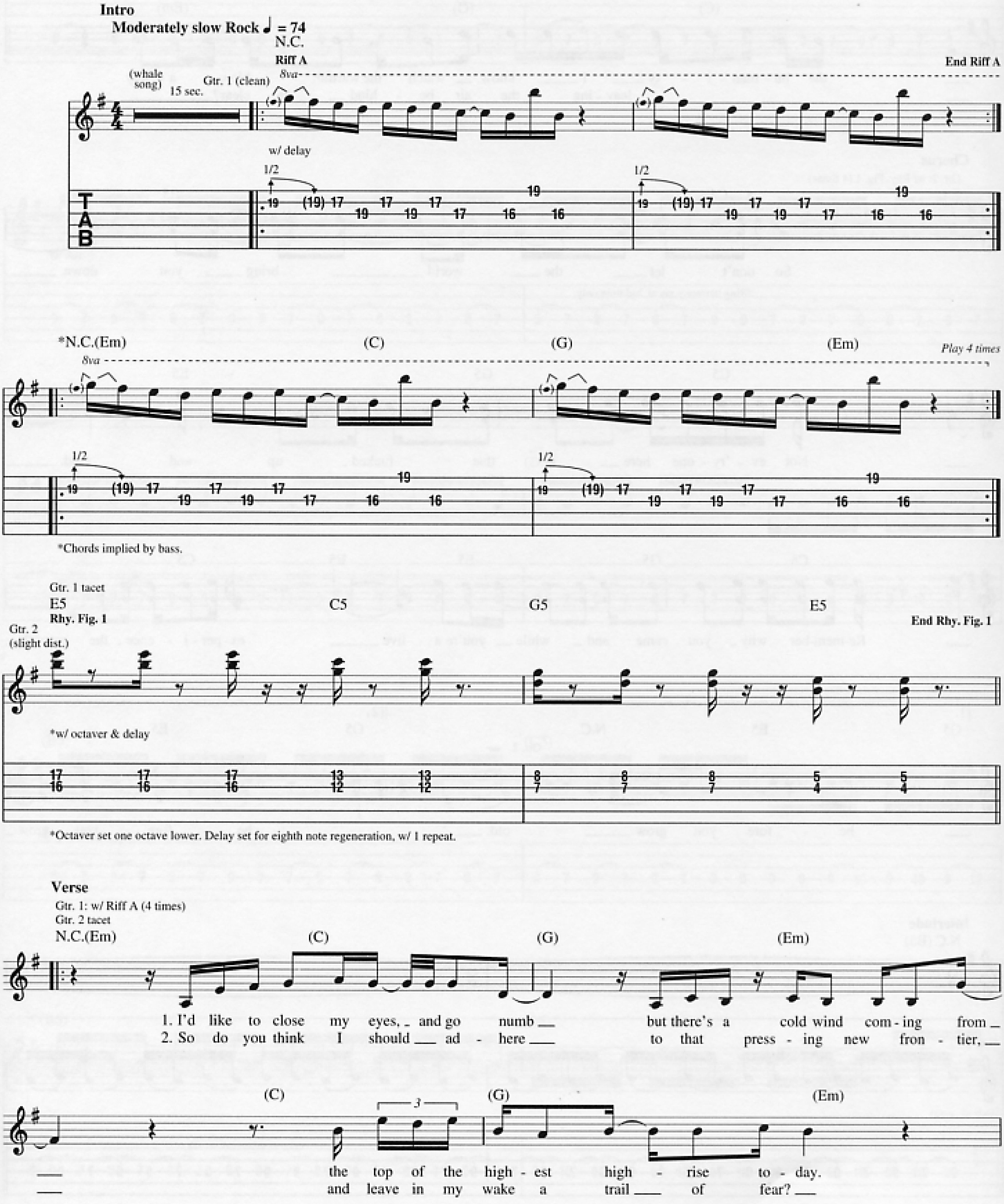

E5
7fr
1 4
Cmaj7
7fr
21 4
G6add9
3fr
134
E5
13


Intro
Moderately slow Rock ♩ = 74
N.C.
Riff A
End Riff A
(whale song)
15 sec.
Gtr. 1 (clean)
8va
w/ delay
1/2
19 (19) 17 19 17 19 17 17 16 19 16
*N.C.(Em)
(C)
(G)
(Em)
Play 4 times
*Chords implied by bass.
Gtr. 1 tacet
E5
Rhy. Fig. 1
C5
G5
E5
End Rhy. Fig. 1
Gtr. 2 (slight dist.)
*w/ octaver & delay
17 16
13 12
8 7
5 4
*Octaver set one octave lower. Delay set for eighth note regeneration, w/ 1 repeat.
Verse
Gtr. 1: w/ Riff A (4 times)
Gtr. 2 tacet
N.C.(Em)
(C)
(G)
(Em)
1. I'd like to close my eyes, and go numb but there's a cold wind com - ing from
2. So do you think I should ad - here to that press - ing new fron - tier,
(C)
(G)
(Em)
3
the top of the high - est high - rise to - day.
and leave in my wake a trail of fear?

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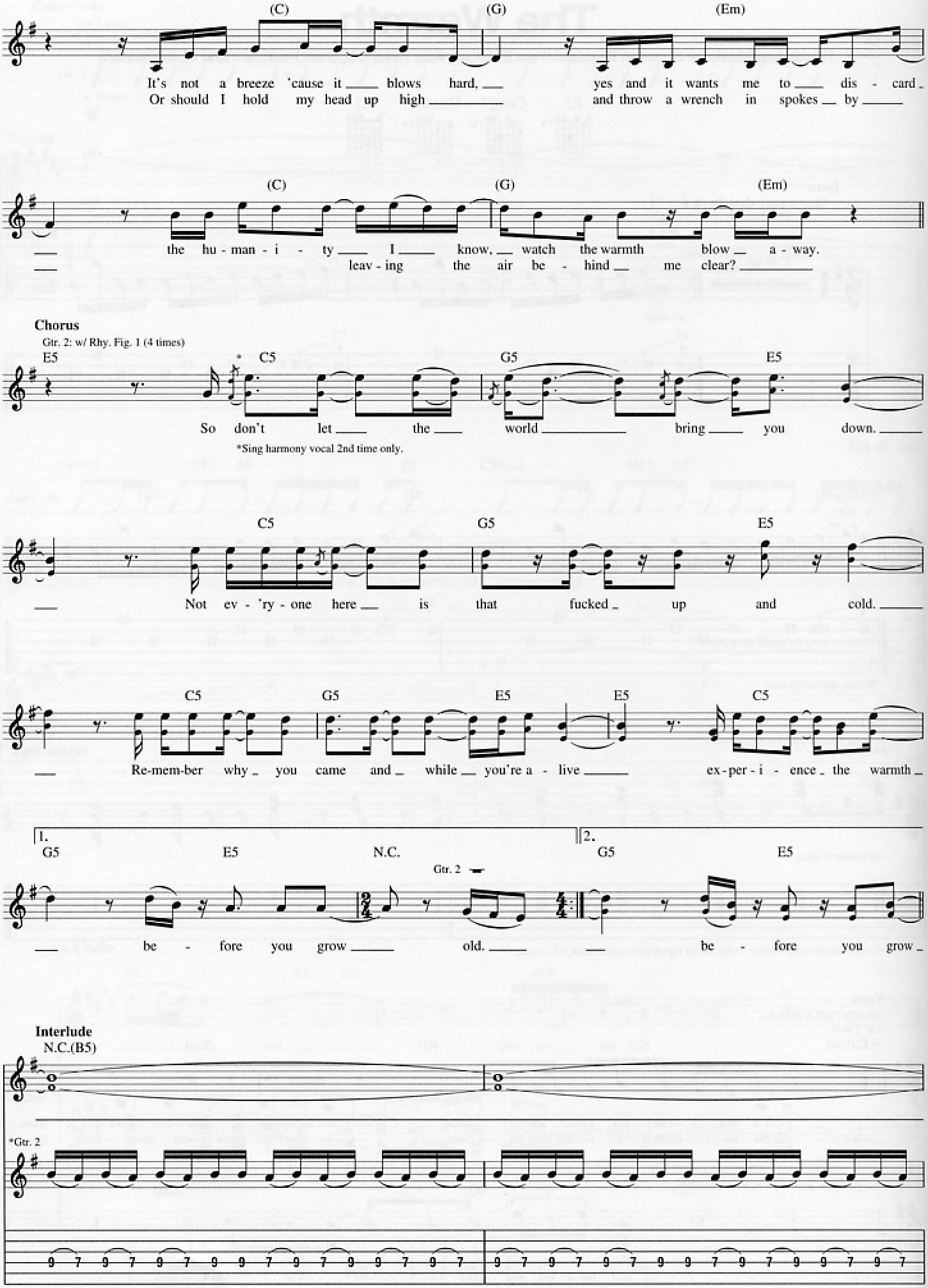
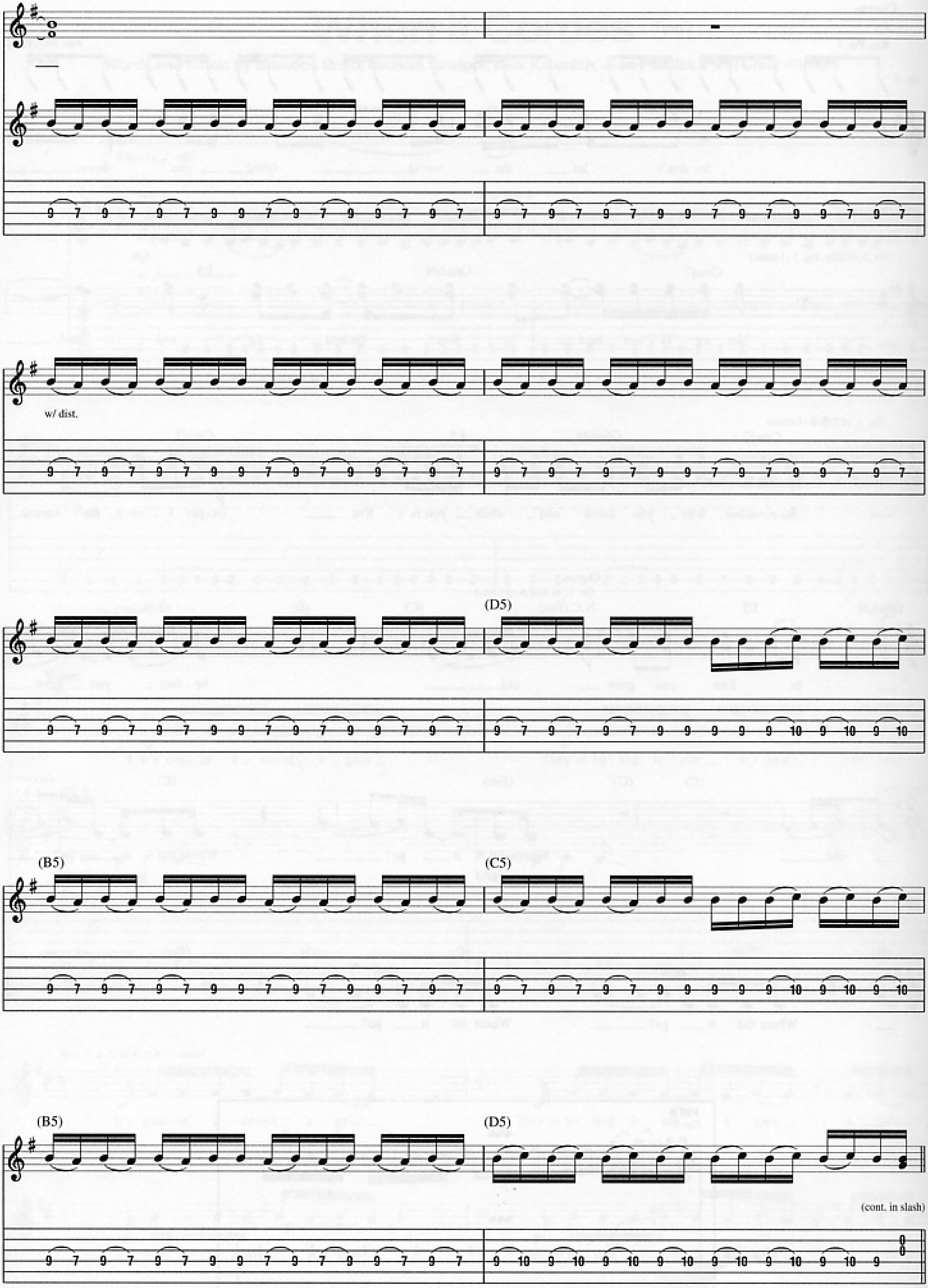
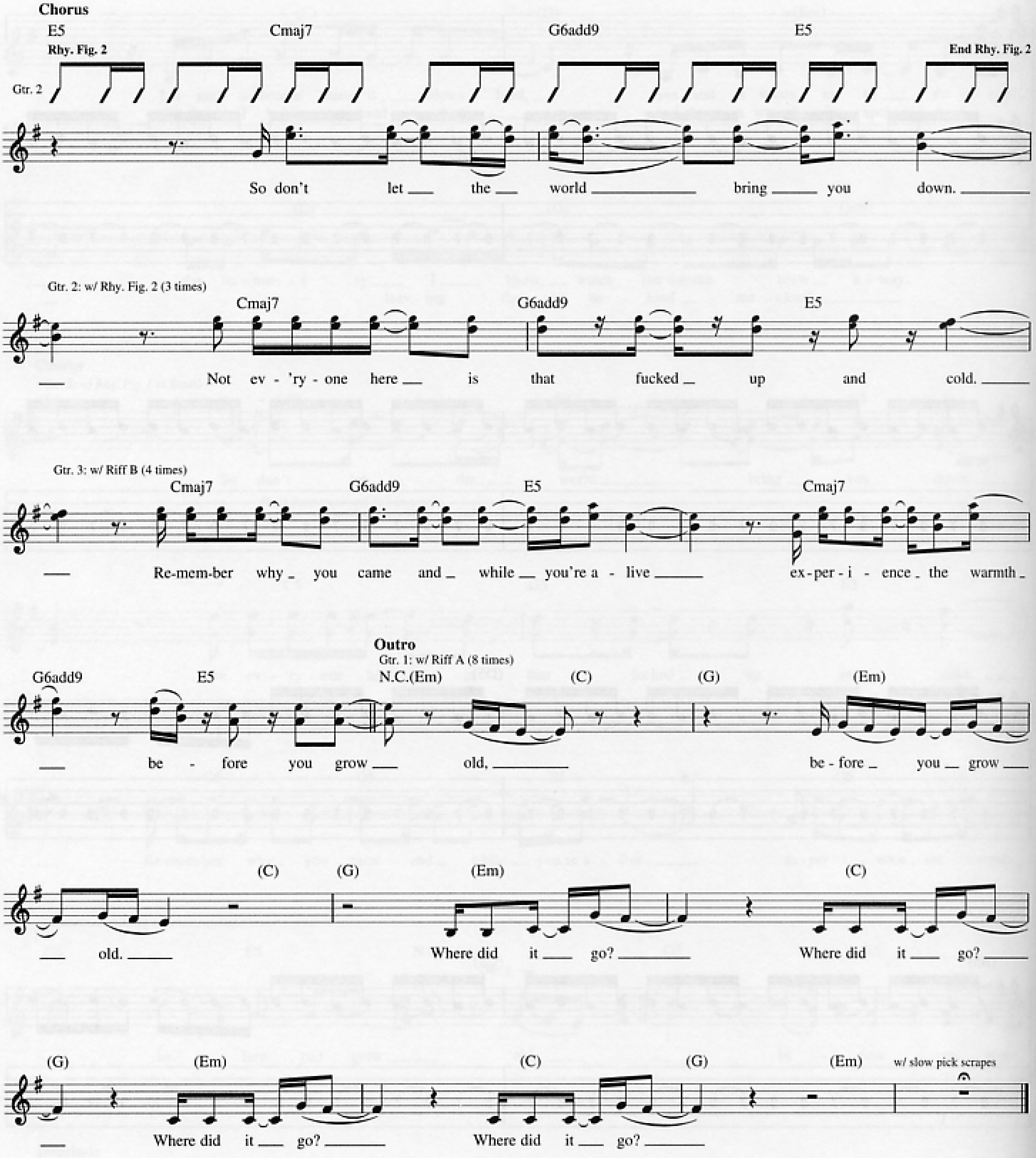
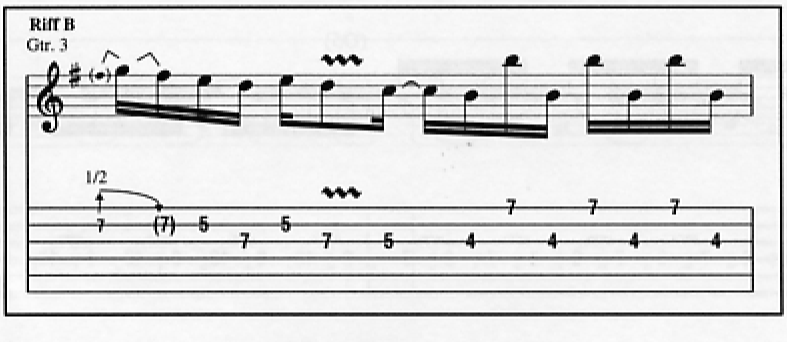

(C)
(G)
(Em)
It's not a breeze 'cause it blows hard, yes and it wants me to dis - card
Or should I hold my head up high and throw a wrench in spokes by
(C)
(G)
(Em)
the hu - man - i - ty I know, watch the warmth blow a - way.
leav - ing the air be - hind me clear?
Chorus
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
E5
C5
G5
E5
So don't let the world bring you down.
*Sing harmony vocal 2nd time only.
C5
G5
E5
Not ev - 'ry - one here is that fucked up and cold.
C5
G5
E5
E5
C5
Re-mem-ber why you came and while you're a - live ex - per - i - ence the warmth
1.
2.
G5
E5
N.C.
Gtr. 2
G5
E5
be - fore you grow old.
be - fore you grow
Interlude
N.C.(B5)
*Gtr. 2
9 7 9 7 9 7 9 9 7 9 7 9 7 9 7 9 7
9 7 9 7 9 7 9 9 7 9 7 9 7 9 7 9 7

*Two gtrs. arr. for one w/ harmonizer effect.

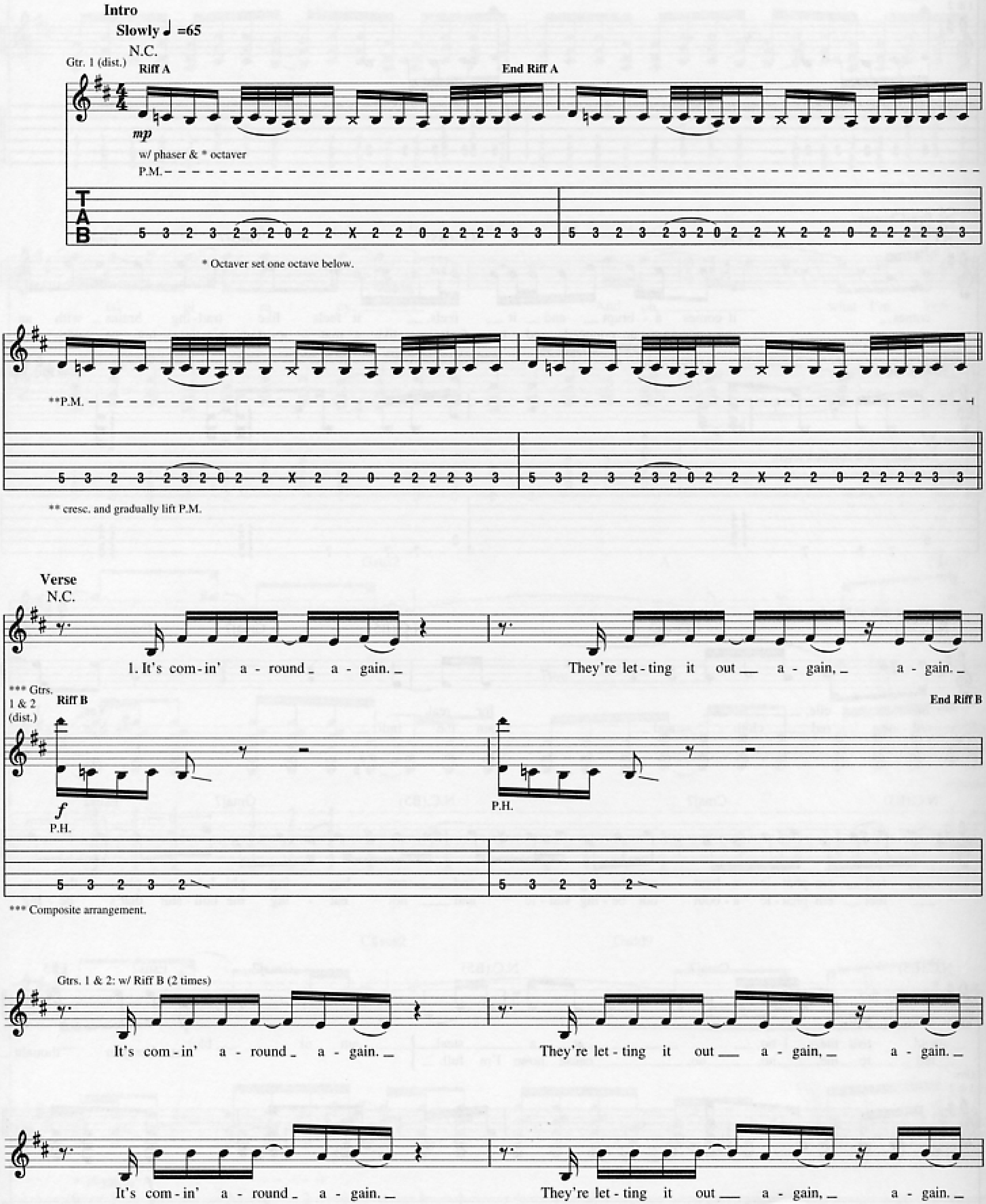

w/ dist.
(D5)
(B5)
(C5)
(B5)
(D5)
(cont. in slash)


Chorus
E5
Cmaj7
G6add9
E5
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2
So don't let the world bring you down.
Gtr. 2: w/ Rhy. Fig. 2 (3 times)
Cmaj7
G6add9
E5
Not ev - 'ry - one here is that fucked up and cold.
Gtr. 3: w/ Riff B (4 times)
Cmaj7
G6add9
E5
Cmaj7
Re-mem-ber why you came and while you're a - live ex-per - i - ence the warmth
G6add9
E5
Outro
Gtr. 1: w/ Riff A (8 times)
N.C.(Em)
(C)
(G)
(Em)
be - fore you grow old, be - fore you grow
(C)
(G)
(Em)
(C)
old. Where did it go? Where did it go?
(G)
(Em)
(C)
(G)
(Em)
w/ slow pick scrapes
Where did it go? Where did it go?


Riff B
Gtr. 3
1/2
(7)

When It Comes

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Slowly ♩ =65
N.C.
Gtr. 1 (dist.)
Riff A
End Riff A
mp
w/ phaser & * octaver
P.M.
T
A
B
5 3 2 3 2 3 2 0 2 2 X 2 2 0 2 2 2 2 2 3 3
**P.M.
Verse
N.C.
1. It's com-in' a-round a-gain.
They're let-ting it out a-gain, a-gain.
*** Gtrs. 1 & 2 (dist.)
Riff B
End Riff B
f
P.H.
5 3 2 3 2
Gtrs. 1 & 2: w/ Riff B (2 times)
It's com-in' a-round a-gain.
They're let-ting it out a-gain, a-gain.
It's com-in' a-round a-gain.
They're let-ting it out a-gain, a-gain.

* Octaver set one octave below.

** cresc. and gradually lift P.M.

*** Composite arrangement.

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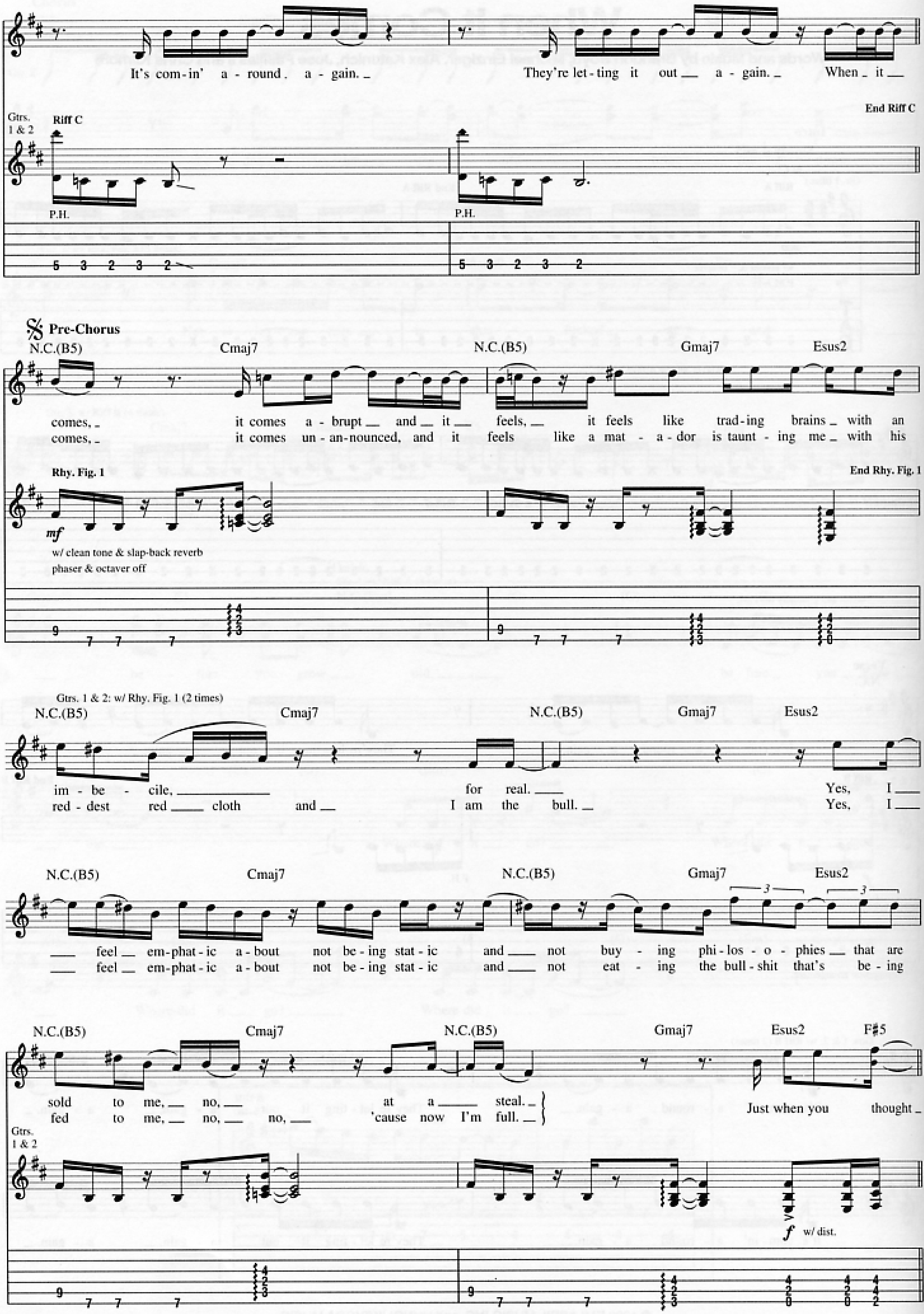
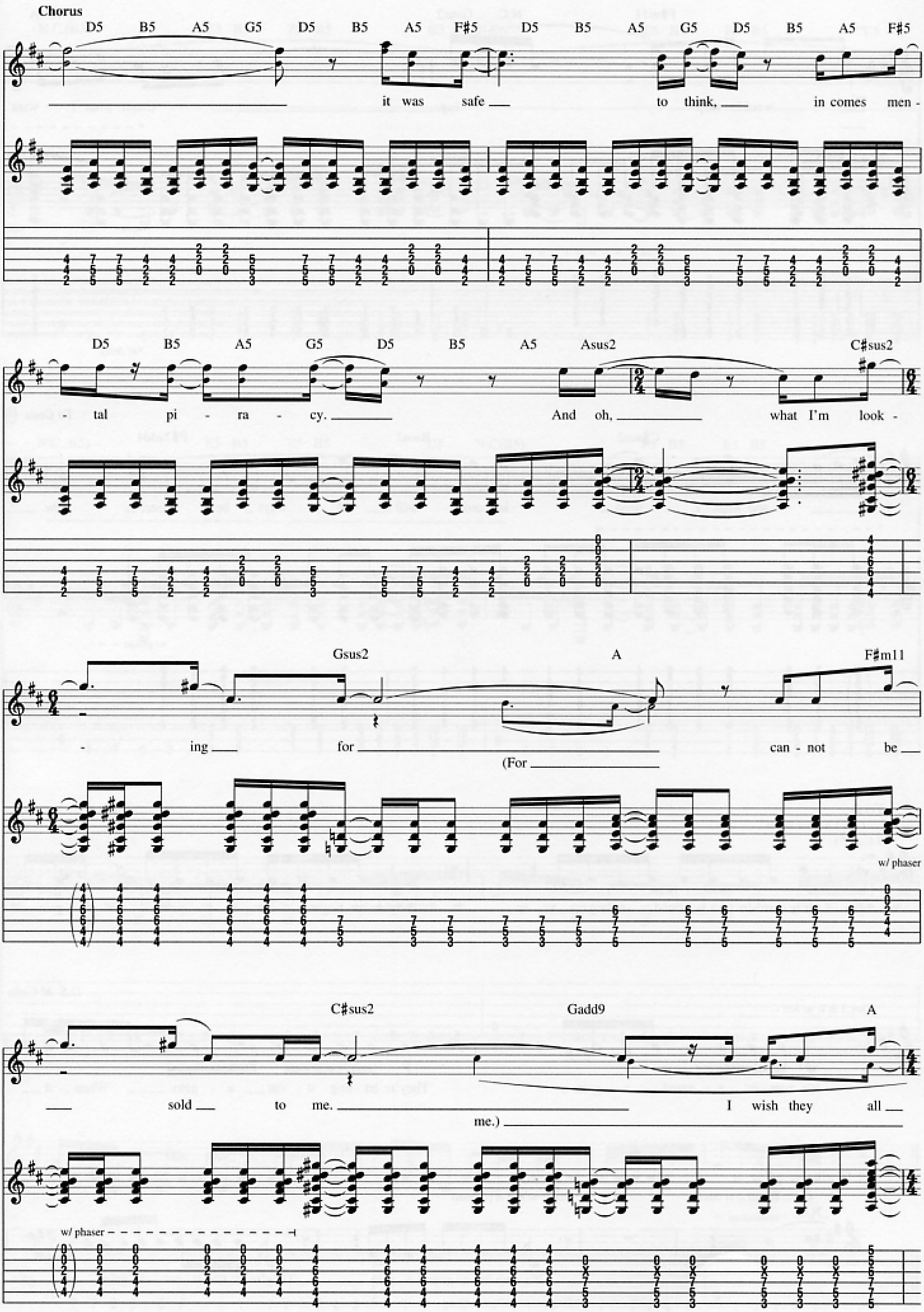
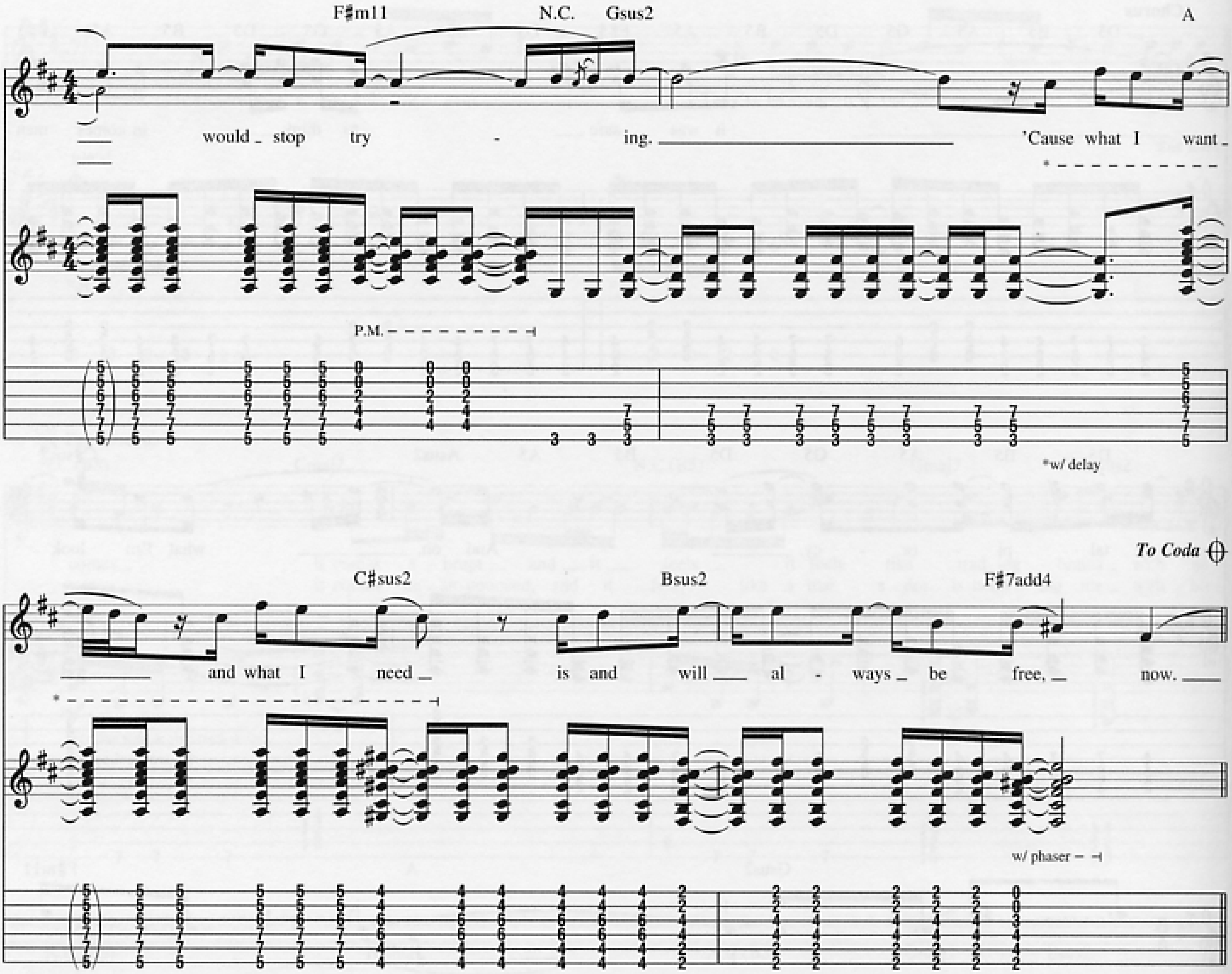
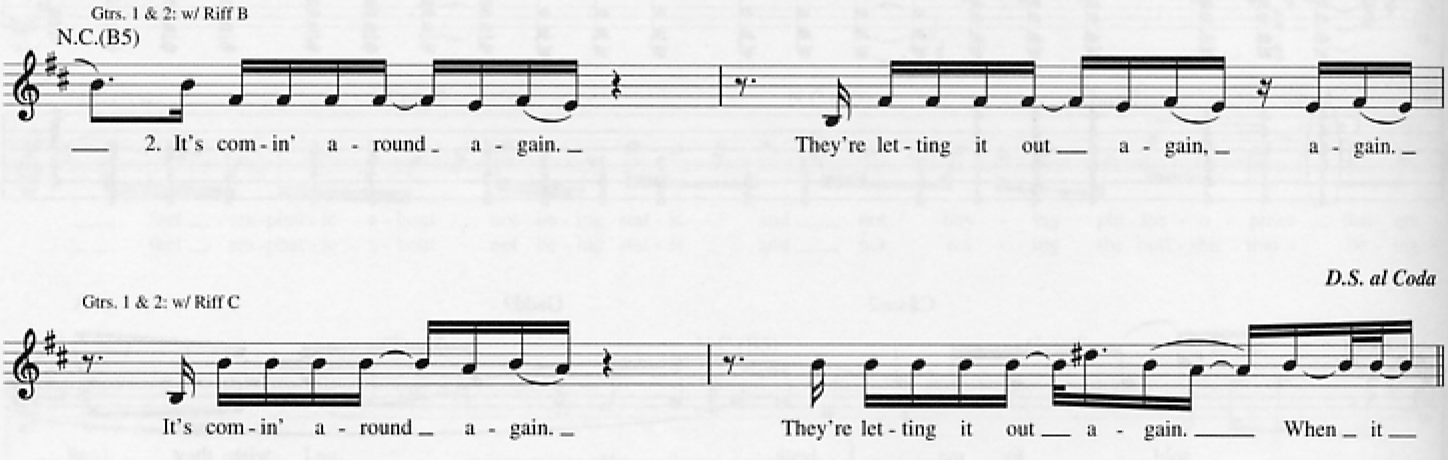

It's com-in' a-round a-gain. They're let-ting it out a-gain. When it
Gtrs. 1 & 2
Riff C
End Riff C
P.H.
5 3 2 3 2
5 3 2 3 2
Pre-Chorus
N.C.(B5)
Cmaj7
N.C.(B5)
Gmaj7
Esus2
comes, it comes a-brupt and it feels, it feels like trad-ing brains with an
comes, it comes un-an-nounced, and it feels like a mat-a-dor is taunt-ing me with his
Rhy. Fig. 1
End Rhy. Fig. 1
mf
w/ clean tone & slap-back reverb
phaser & octaver off
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
N.C.(B5)
Cmaj7
N.C.(B5)
Gmaj7
Esus2
im-be-cile, for real. Yes, I
red-dest red cloth and I am the bull. Yes, I
N.C.(B5)
Cmaj7
N.C.(B5)
Gmaj7
Esus2
feel em-phat-ic a-bout not be-ing stat-ic and not buy-ing phi-los-o-phies that are
feel em-phat-ic a-bout not be-ing stat-ic and not eat-ing the bull-shit that's be-ing
N.C.(B5)
Cmaj7
N.C.(B5)
Gmaj7
Esus2
F#5
sold to me, no, at a steal.
fed to me, no, no, 'cause now I'm full.
Just when you thought
Gtrs. 1 & 2
f
w/ dist.
3

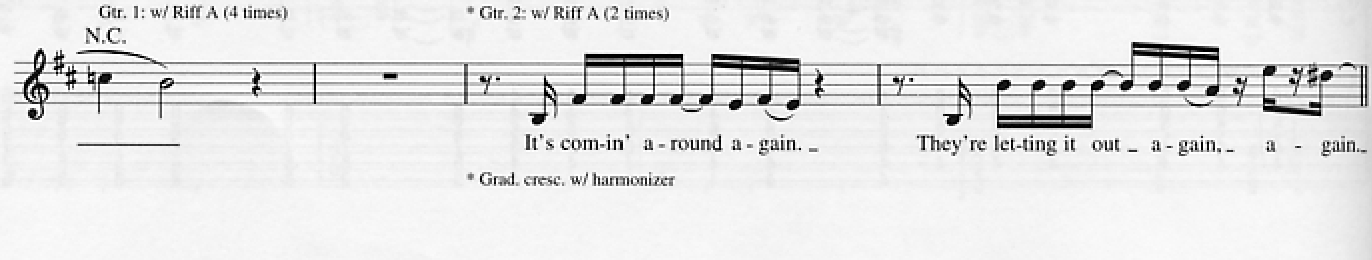

Chorus
D5 B5 A5 G5 D5 B5 A5 F♯5 D5 B5 A5 G5 D5 B5 A5 F♯5
it was safe ___ to think, ___ in comes men -
D5 B5 A5 G5 D5 B5 A5 Asus2 C♯sus2
- tal pi - ra - cy. ___ And oh, ___ what I'm look -
Gsus2 A F♯m11
- ing ___ for ___ can - not be ___
(For ___
w/ phaser
C♯sus2 Gadd9 A
___ sold ___ to me. ___ I wish they all ___
me.) ___
w/ phaser


F♯m11
N.C.
Gsus2
A
would stop try - ing.
'Cause what I want
and what I need is and will al - ways be free, now.
P.M.
*w/ delay
To Coda
C♯sus2
Bsus2
F♯7add4
w/ phaser

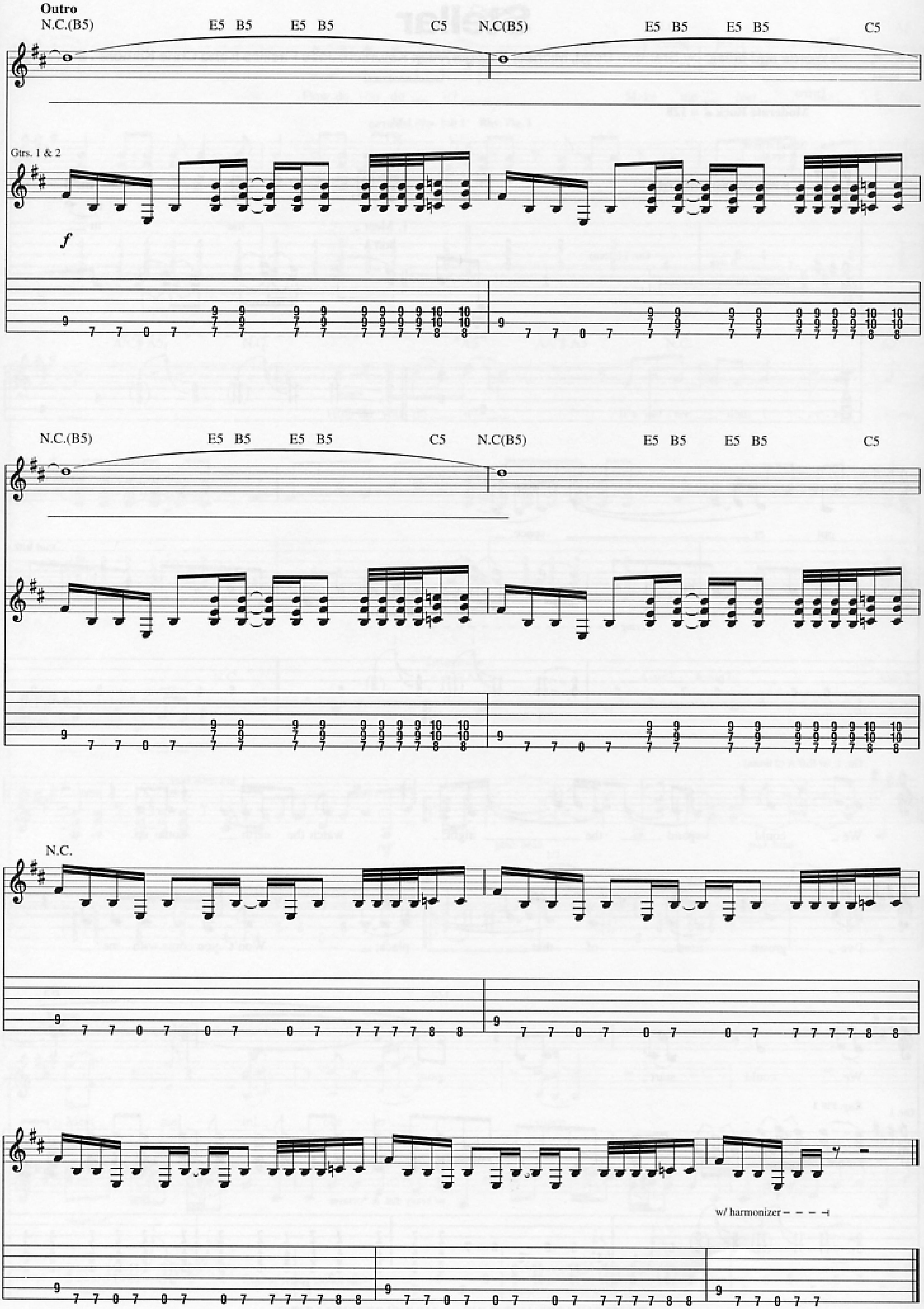
Verse


Gtrs. 1 & 2: w/ Riff B
N.C.(B5)
2. It's com - in' a - round a - gain.
They're let - ting it out a - gain, a - gain.
Gtrs. 1 & 2: w/ Riff C
D.S. al Coda
It's com - in' a - round a - gain.
They're let - ting it out a - gain. When it

Coda

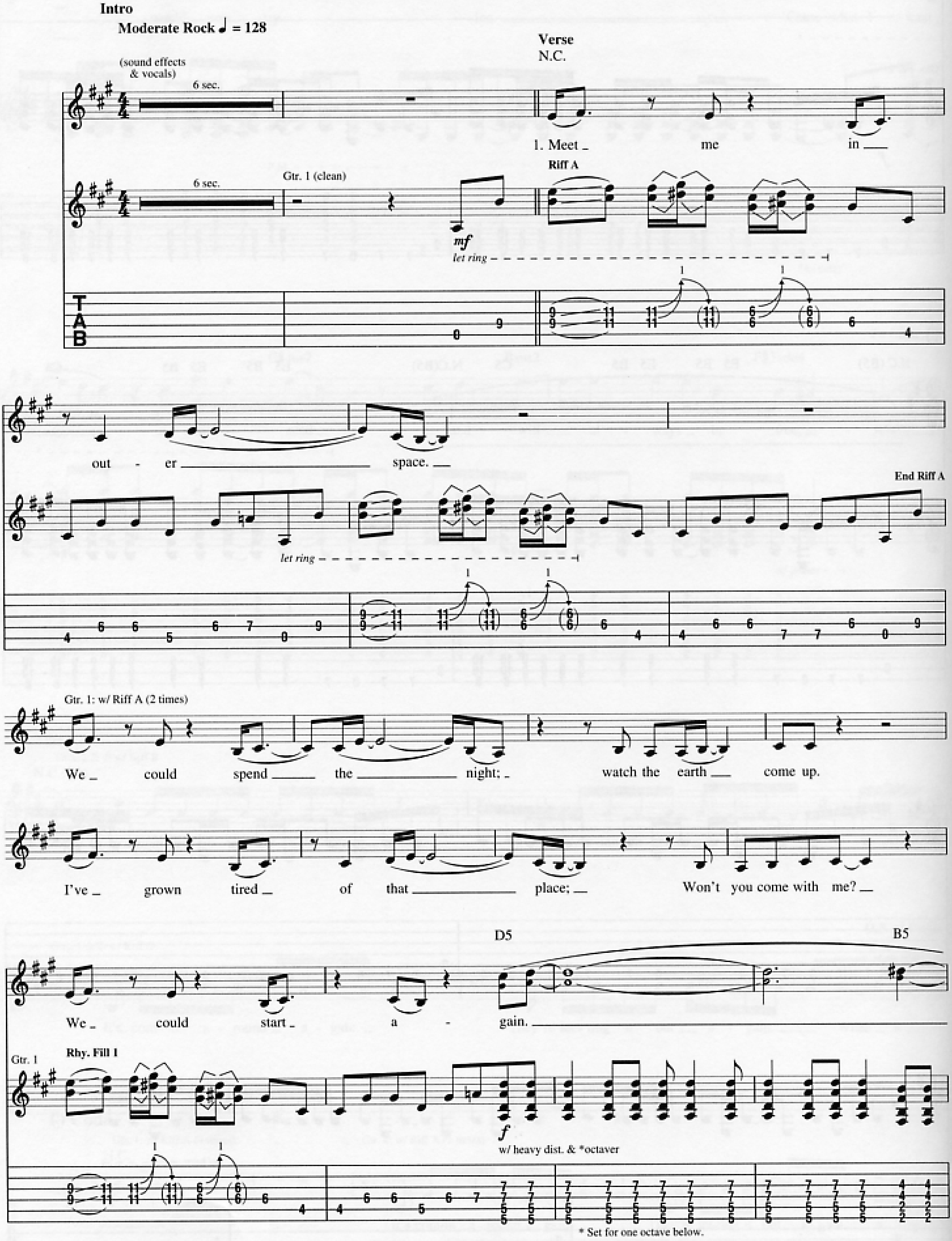

Gtr. 1: w/ Riff A (4 times)
* Gtr. 2: w/ Riff A (2 times)
N.C.
It's com - in' a - round a - gain.
They're let - ting it out a - gain, a - gain.

* Grad. cresc. w/ harmonizer


Outro
N.C.(B5)
E5 B5 E5 B5
C5
N.C(B5)
E5 B5 E5 B5
C5
Gtrs. 1 & 2
f
N.C.(B5)
E5 B5 E5 B5
C5
N.C(B5)
E5 B5 E5 B5
C5
N.C.
w/ harmonizer

Stellar

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderate Rock ♩ = 128
(sound effects & vocals)
6 sec.
Verse
N.C.
1. Meet me in out - er space.
6 sec.
Gr. 1 (clean)
Riff A
mf
let ring
End Riff A
Gtr. 1: w/ Riff A (2 times)
We could spend the night; watch the earth come up.
I've grown tired of that place; Won't you come with me?
D5
B5
We could start a - gain.
Gtr. 1
Rhy. Fill 1
f
w/ heavy dist. & *octaver
* Set for one octave below.

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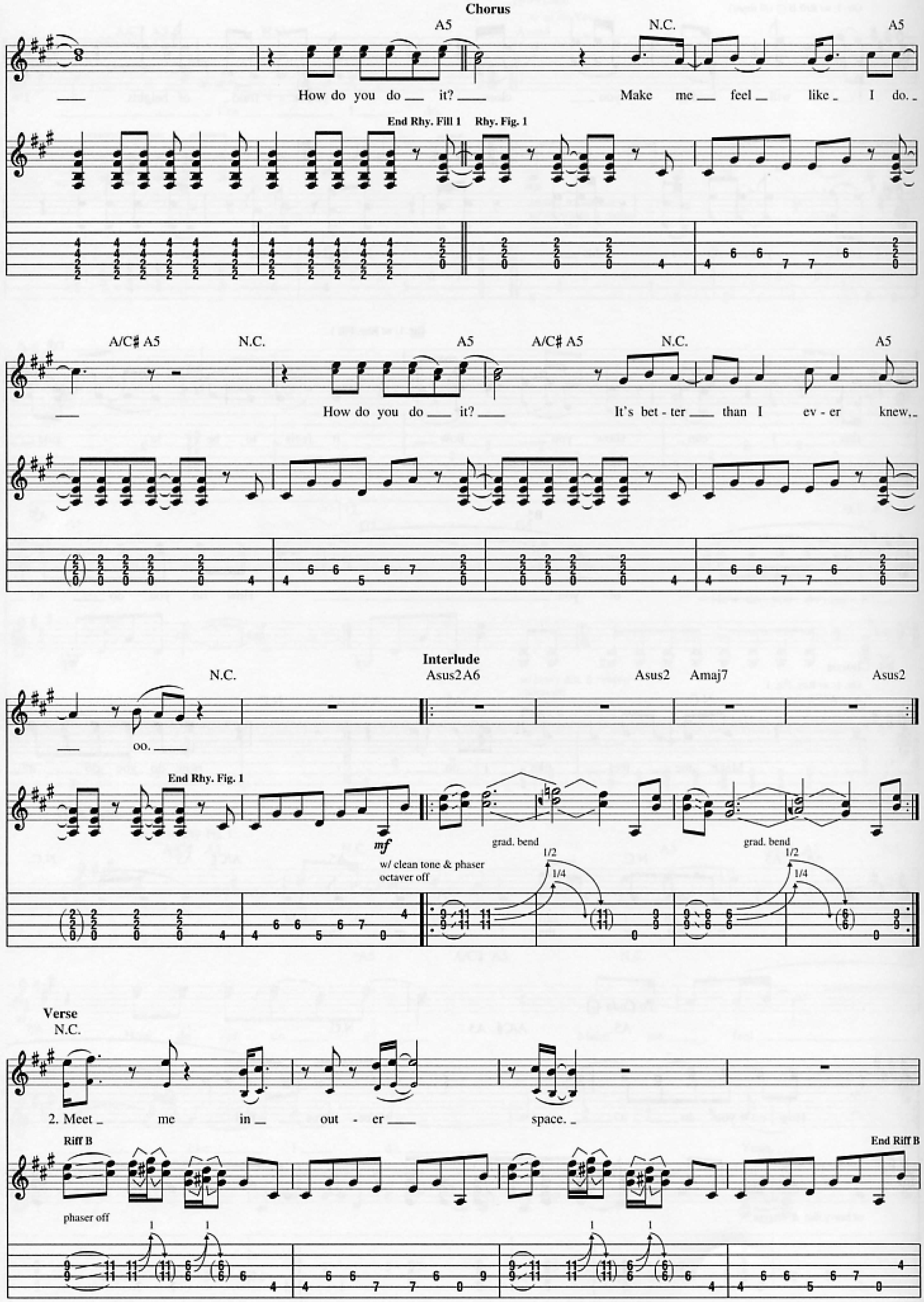
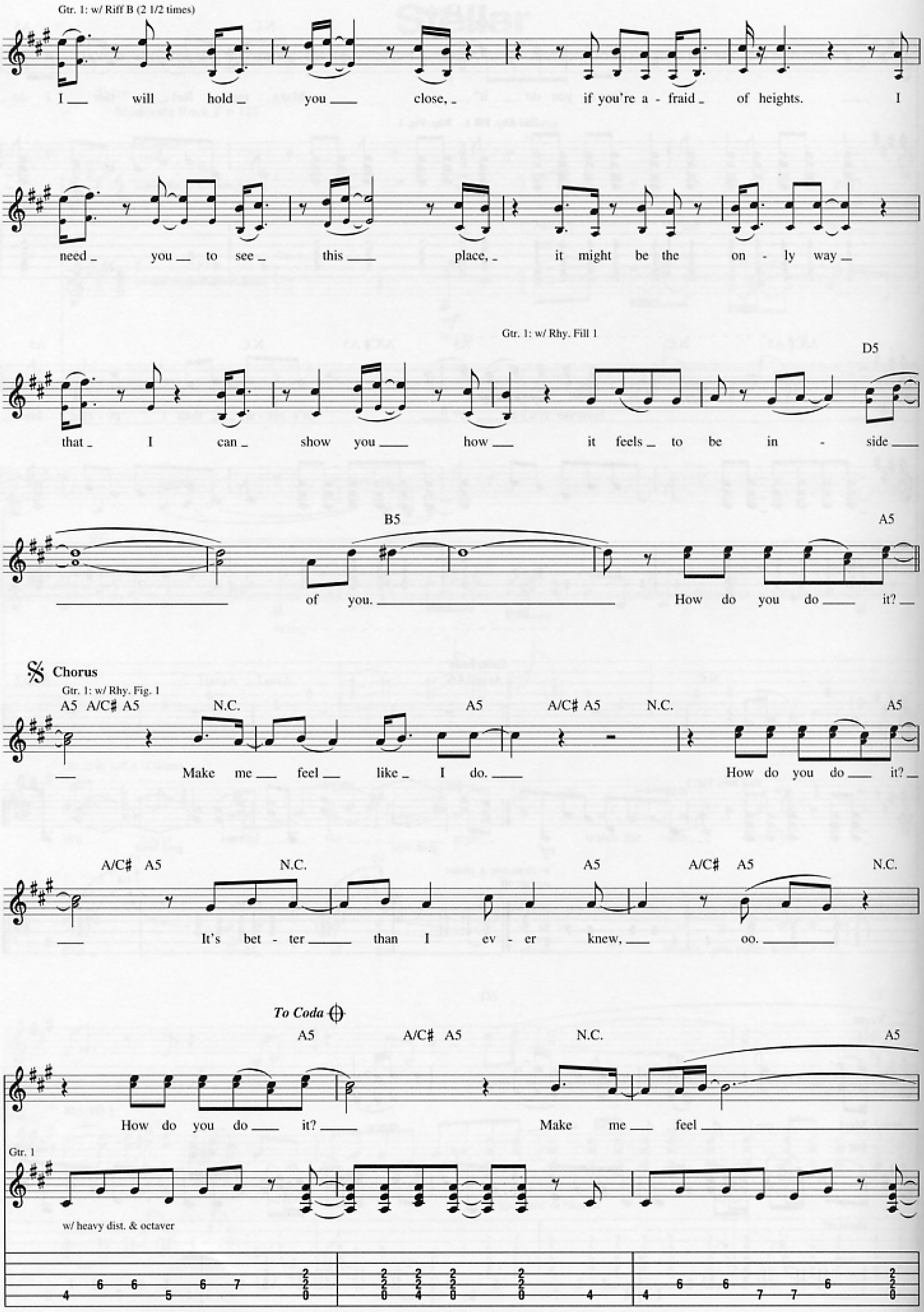
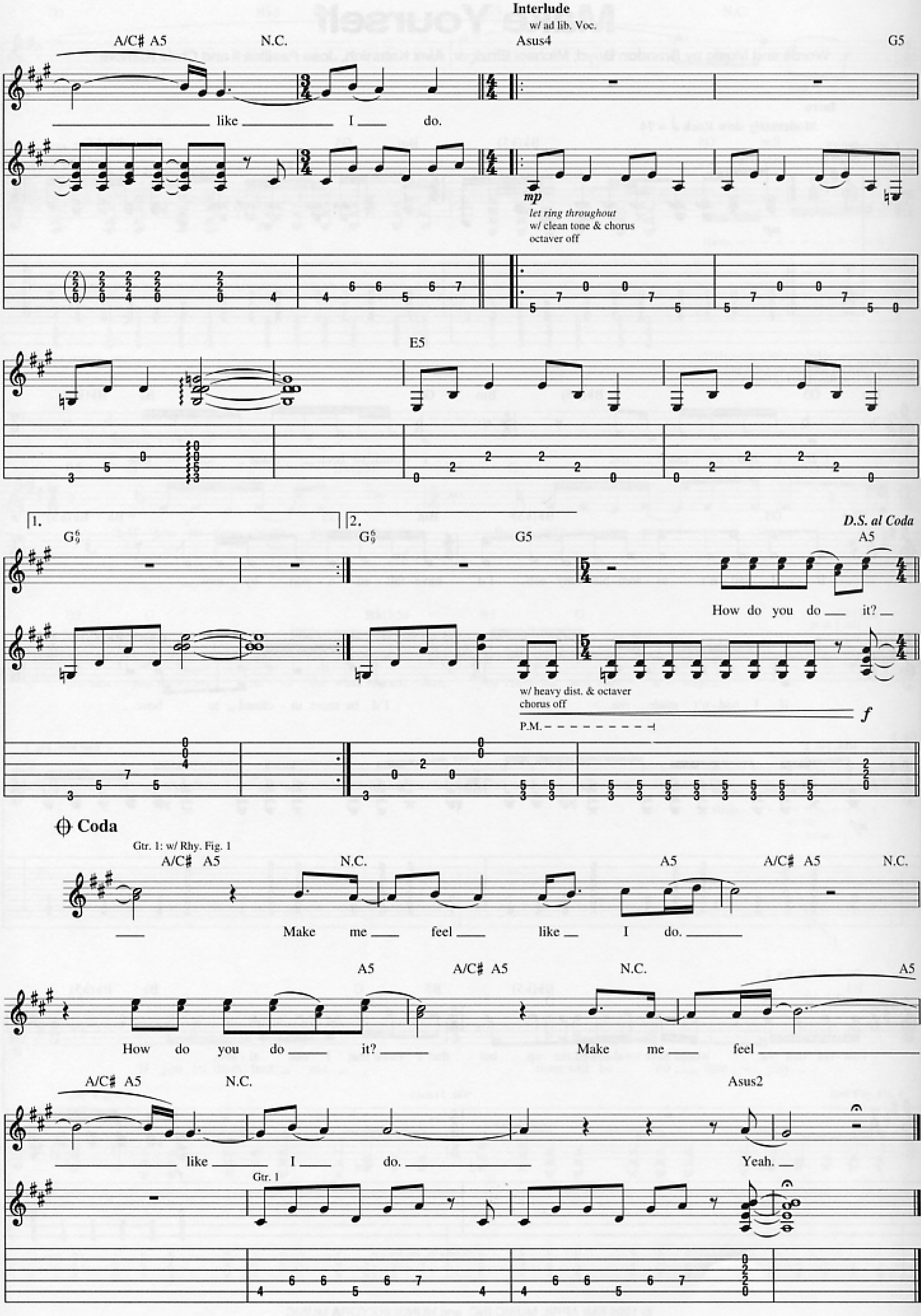
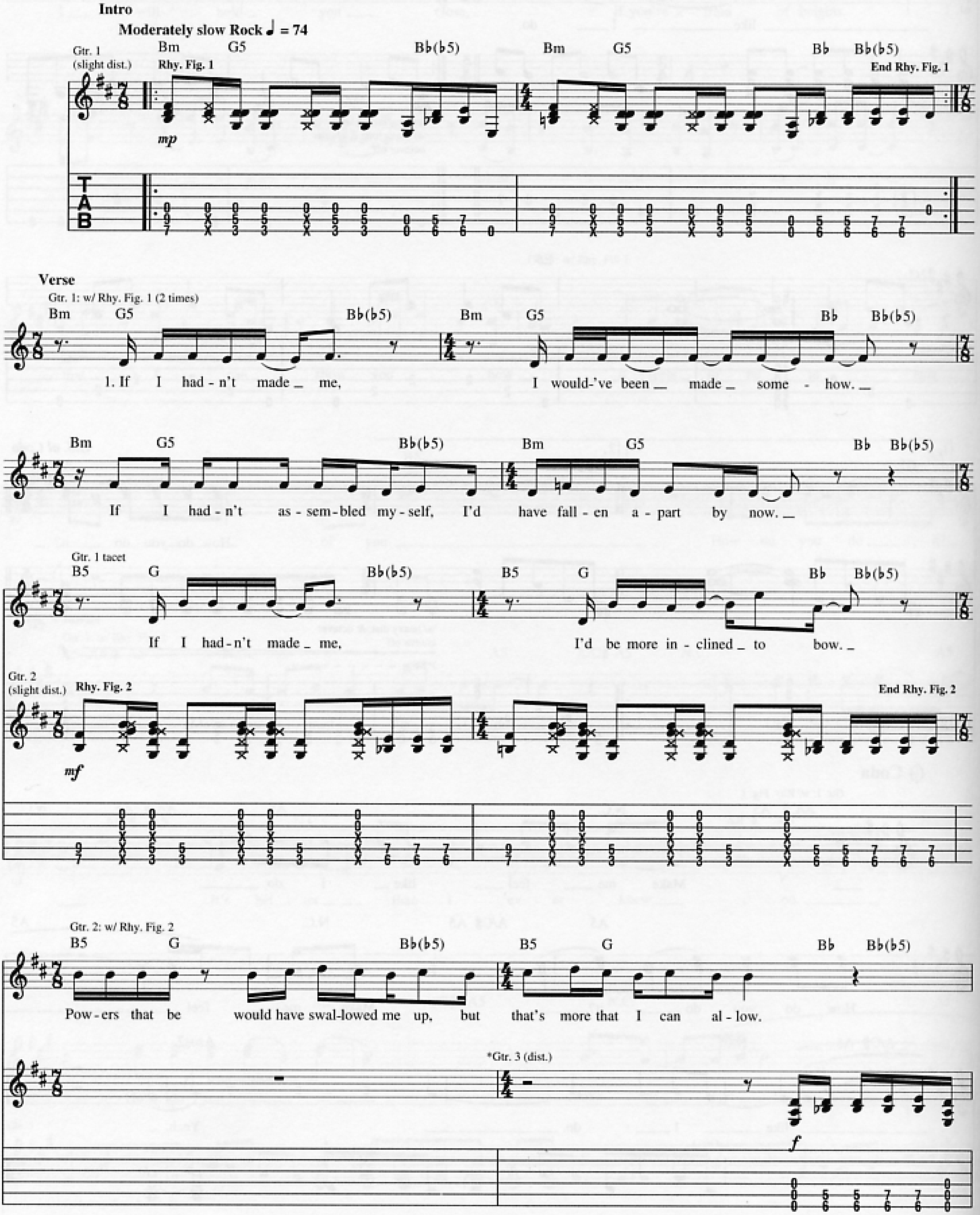

Chorus
A5
N.C.
A5
How do you do __ it? __
Make me __ feel __ like _ I do. _
End Rhy. Fill 1
Rhy. Fig. 1
A/C♯ A5
N.C.
A5
A/C♯ A5
N.C.
A5
How do you do __ it? __
It's bet - ter __ than I ev - er knew, _
N.C.
oo. __
End Rhy. Fig. 1
Interlude
Asus2 A6
Asus2
Amaj7
Asus2
mf
w/ clean tone & phaser
octaver off
grad. bend
1/2
1/4
grad. bend
1/2
1/4
Verse
N.C.
2. Meet _ me in _ out - er __ space. _
Riff B
End Riff B
phaser off
1
1
1
1


Gtr. 1: w/ Riff B (2 1/2 times)
I will hold you close, if you're a - fraid of heights. I
need you to see this place, it might be the on - ly way
Gtr. 1: w/ Rhy. Fill 1
D5
that I can show you how it feels to be in - side
B5
A5
of you. How do you do it?
Chorus
Gtr. 1: w/ Rhy. Fig. 1
A5 A/C# A5 N.C. A5 A/C# A5 N.C. A5
Make me feel like I do. How do you do it?
A/C# A5 N.C. A5 A/C# A5 N.C.
It's bet - ter than I ev - er knew, oo.
To Coda
A5 A/C# A5 N.C. A5
How do you do it? Make me feel
Gtr. 1
w/ heavy dist. & octaver


Interlude
w/ ad lib. Voc.
A/C♯ A5
N.C.
Asus4
G5
like
I
do.
mp
let ring throughout
w/ clean tone & chorus
octaver off
E5
1.
G6/9
2.
G6/9
G5
D.S. al Coda
A5
How do you do it?
w/ heavy dist. & octaver
chorus off
P.M.
f
Coda
Gtr. 1: w/ Rhy. Fig. 1
A/C♯ A5
N.C.
A5
A/C♯ A5
N.C.
Make me feel like I do.
A5
A/C♯ A5
N.C.
A5
How do you do it?
Make me feel
A/C♯ A5
N.C.
Asus2
like I do.
Yeah.
Gtr. 1

Make Yourself

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately slow Rock ♩ = 74
Gtr. 1 (slight dist.)
Rhy. Fig. 1
Bm G5 B♭(♭5) Bm G5 B♭ B♭(♭5)
End Rhy. Fig. 1
mp
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Bm G5 B♭(♭5) Bm G5 B♭ B♭(♭5)
1. If I had - n't made _ me, I would-'ve been _ made _ some - how. _
Bm G5 B♭(♭5) Bm G5 B♭ B♭(♭5)
If I had - n't as - sem - bled my - self, I'd have fall - en a - part by now. _
Gtr. 1 tacet
B5 G B♭(♭5) B5 G B♭ B♭(♭5)
If I had - n't made _ me, I'd be more in - clined _ to bow. _
Gtr. 2 (slight dist.)
Rhy. Fig. 2
End Rhy. Fig. 2
mf
Gtr. 2: w/ Rhy. Fig. 2
B5 G B♭(♭5) B5 G B♭ B♭(♭5)
Pow - ers that be would have swal-lowed me up, but that's more that I can al - low.
*Gtr. 3 (dist.)
f
T
A
B

*Two gtrs. arr. for one.

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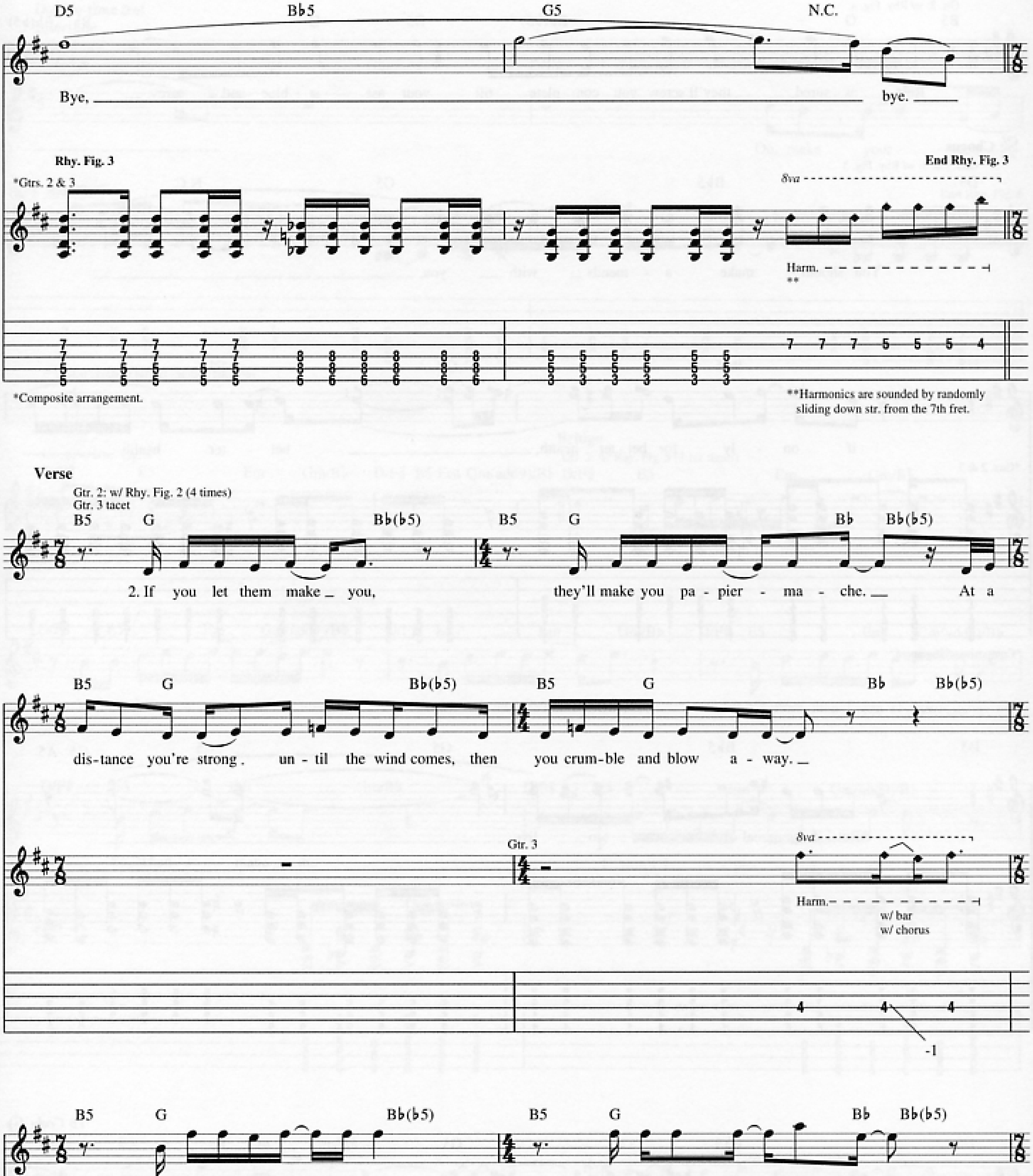
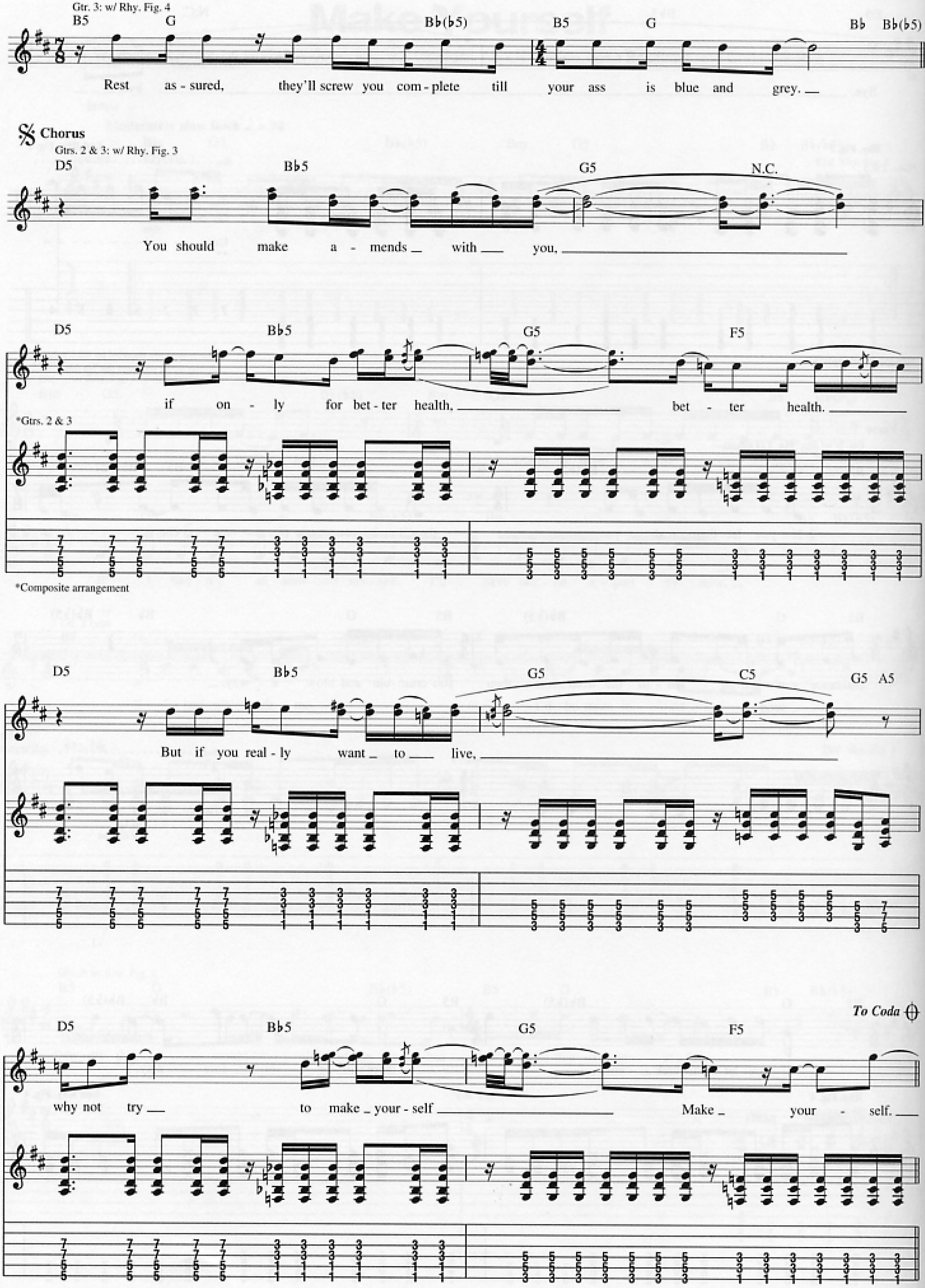
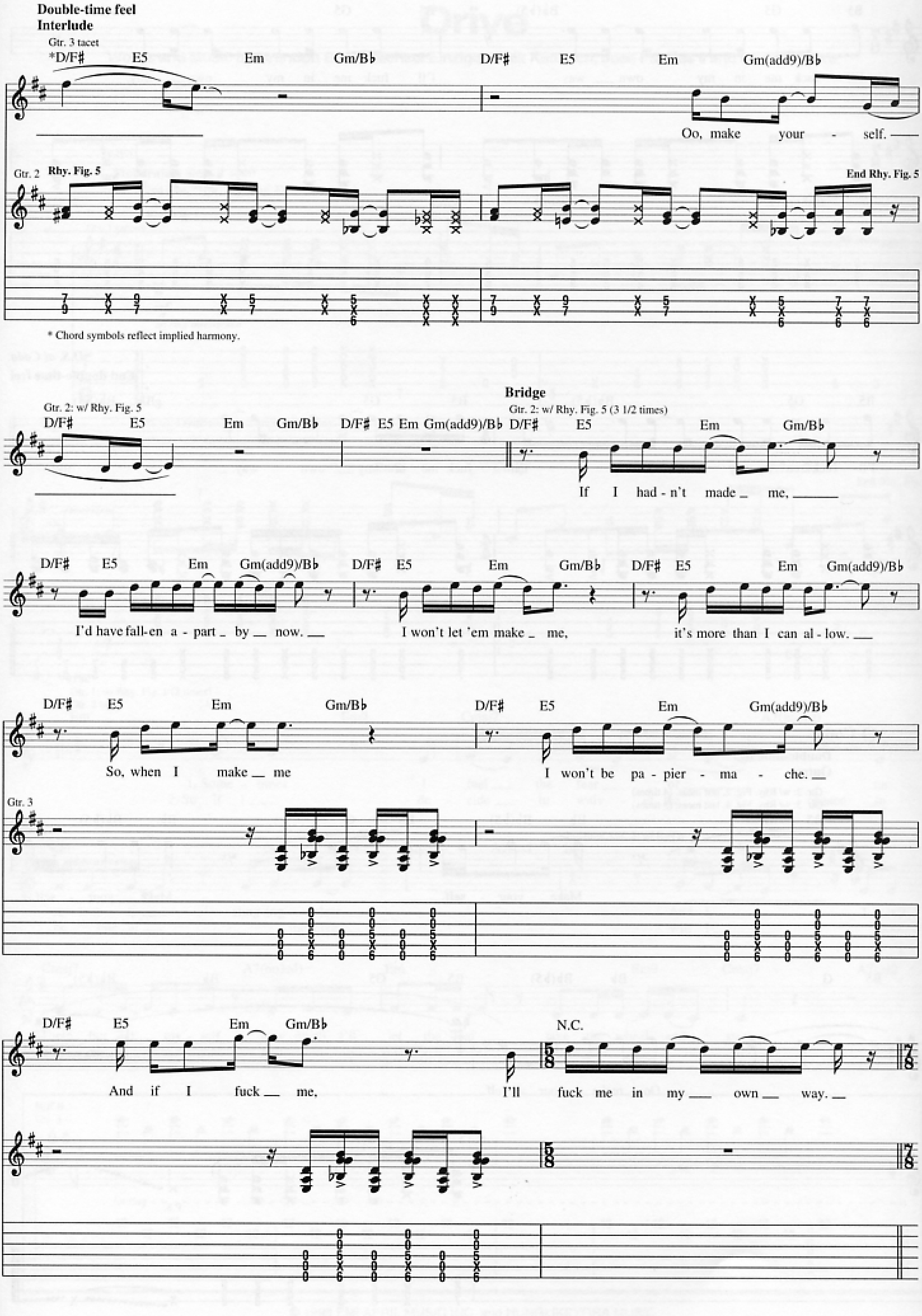

D5
Bb5
G5
N.C.
Bye, bye.
Rhy. Fig. 3
*Gtrs. 2 & 3
End Rhy. Fig. 3
8va
Harm.
**
Verse
Gtr. 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3 tacet
B5
G
Bb(b5)
2. If you let them make you,
Bb
they'll make you pa - pier - ma - che. At a
dis - tance you're strong, un - til the wind comes, then
you crum - ble and blow a - way.
Gtr. 3
Harm.
w/ bar
w/ chorus
-1
If you let them fuck you,
there will be no fore - play.
Rhy. Fig. 4
loco
End Rhy. Fig. 4

*Composite arrangement.

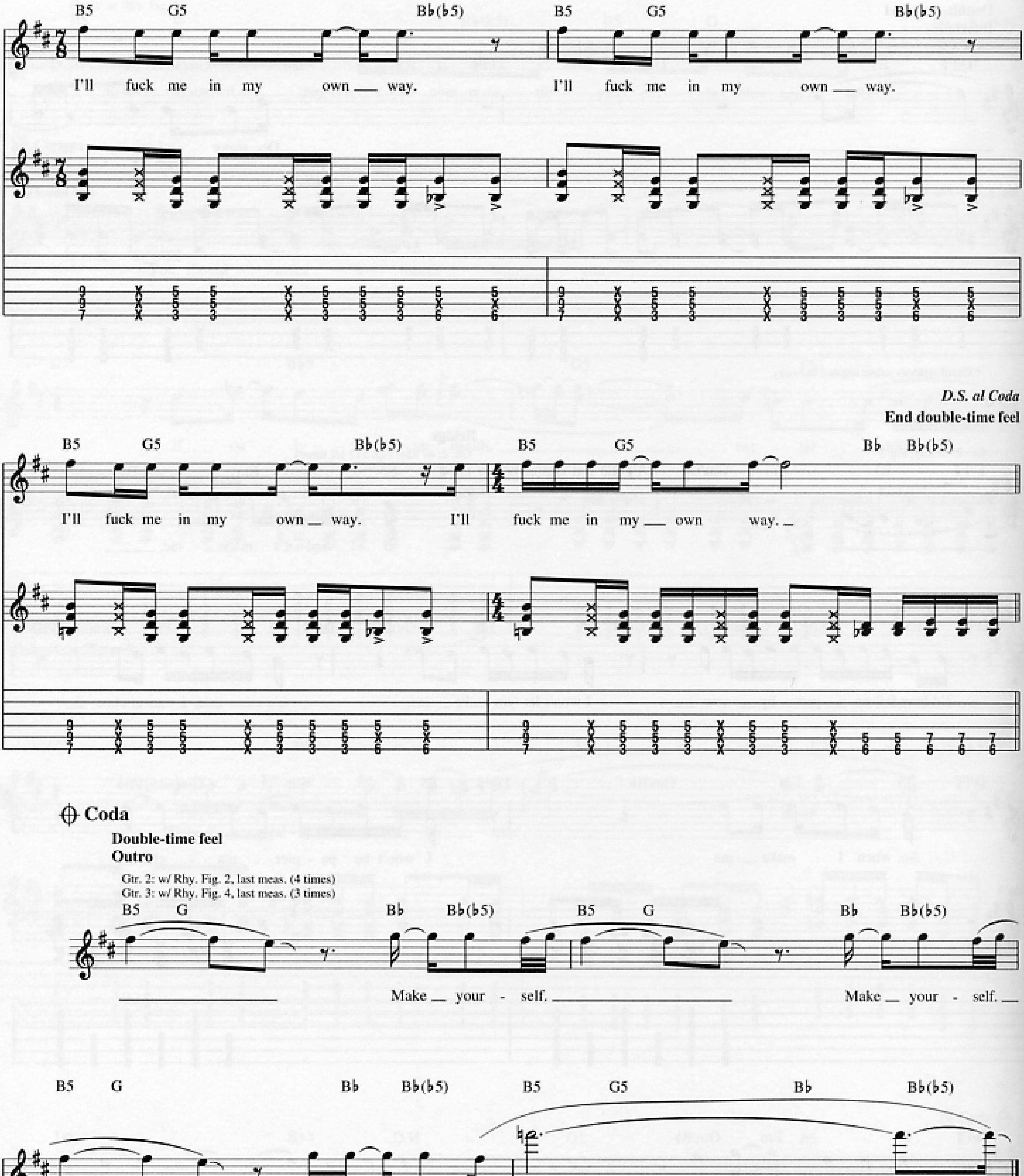
**Harmonics are sounded by randomly sliding down str. from the 7th fret.


Gtr. 3: w/ Rhy. Fig. 4
B5
G
Bb(b5)
B5
G
Bb
Bb(b5)
Rest as - sured, they'll screw you com - plete till your ass is blue and grey.
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 3
D5
Bb5
G5
N.C.
You should make a - mends with you,
D5
Bb5
G5
F5
if on - ly for bet - ter health, bet - ter health.
*Gtrs. 2 & 3
D5
Bb5
G5
C5
G5
A5
But if you real - ly want to live,
D5
Bb5
G5
F5
To Coda
why not try to make your - self Make your - self.

*Composite arrangement

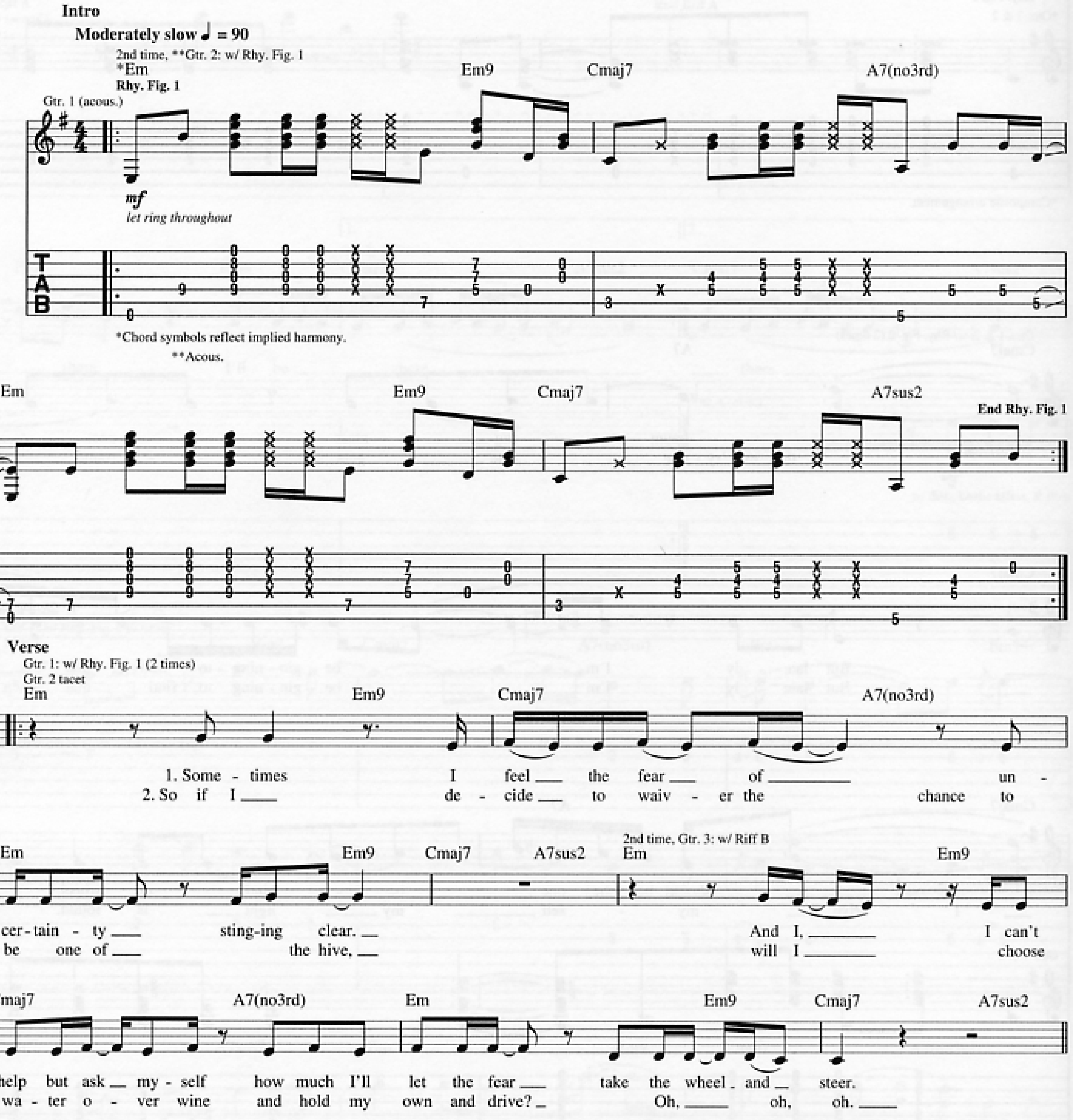

Double-time feel
Interlude
Gtr. 3 tacet
*D/F♯ E5 Em Gm/B♭ D/F♯ E5 Em Gm(add9)/B♭
Oo, make your - self.
Gtr. 2 Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 2: w/ Rhy. Fig. 5
D/F♯ E5 Em Gm/B♭ D/F♯ E5 Em Gm(add9)/B♭
Bridge
Gtr. 2: w/ Rhy. Fig. 5 (3 1/2 times)
D/F♯ E5 Em Gm/B♭
If I had-n't made me,
D/F♯ E5 Em Gm(add9)/B♭ D/F♯ E5 Em Gm/B♭ D/F♯ E5 Em Gm(add9)/B♭
I'd have fall-en a - part by now.
I won't let 'em make me,
it's more than I can al - low.
D/F♯ E5 Em Gm/B♭ D/F♯ E5 Em Gm(add9)/B♭
So, when I make me
I won't be pa - pier - ma - che.
Gtr. 3
D/F♯ E5 Em Gm/B♭ N.C.
And if I fuck me,
I'll fuck me in my own way.

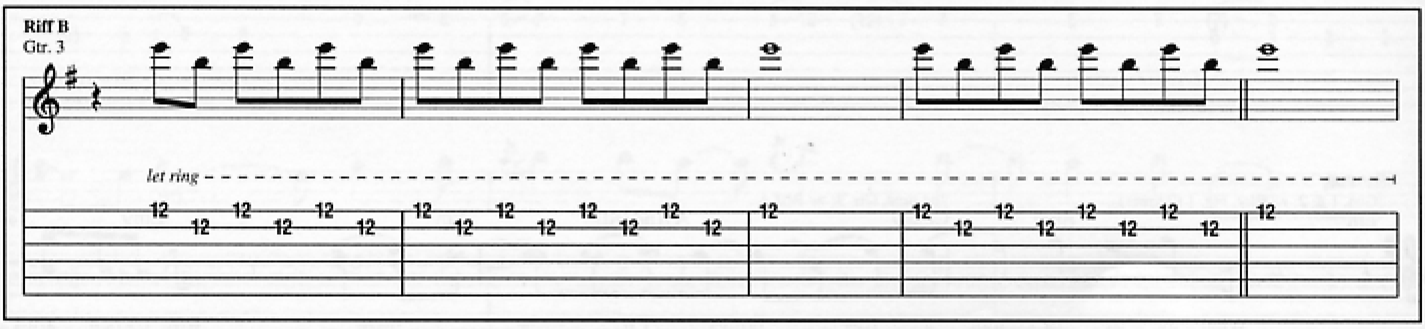
* Chord symbols reflect implied harmony.


B5 G5 Bb(b5) B5 G5 Bb(b5)
I'll fuck me in my own __ way. I'll fuck me in my own __ way.
D.S. al Coda
End double-time feel
B5 G5 Bb(b5) B5 G5 Bb Bb(b5)
I'll fuck me in my own __ way. I'll fuck me in my __ own way. __
Coda
Double-time feel
Outro
Gtr. 2: w/ Rhy. Fig. 2, last meas. (4 times)
Gtr. 3: w/ Rhy. Fig. 4, last meas. (3 times)
B5 G Bb Bb(b5) B5 G Bb Bb(b5)
Make __ your - self. Make __ your - self. __
B5 G Bb Bb(b5) B5 G5 Bb Bb(b5)
Go make __ your - self.
Gtr. 3
P.S.

Drive

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


Intro
Moderately slow ♩ = 90
2nd time, **Gtr. 2: w/ Rhy. Fig. 1
*Em
Rhy. Fig. 1
Gtr. 1 (acous.)
Em9
Cmaj7
A7(no3rd)
mf
let ring throughout
*Chord symbols reflect implied harmony.
**Acous.
Em
Em9
Cmaj7
A7sus2
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2 tacet
Em
Em9
Cmaj7
A7(no3rd)
1. Some - times I feel the fear of un -
2. So if I de - cide to waiv - er the chance to
Em
Em9
Cmaj7
A7sus2
2nd time, Gtr. 3: w/ Riff B
Em
Em9
cer - tain - ty sting - ing clear. And I, I can't
be one of the hive, will I choose
Cmaj7
A7(no3rd)
Em
Em9
Cmaj7
A7sus2
help but ask my - self how much I'll let the fear take the wheel and steer.
wa - ter o - ver wine and hold my own and drive? Oh, oh, oh.


Riff B
Gtr. 3
let ring

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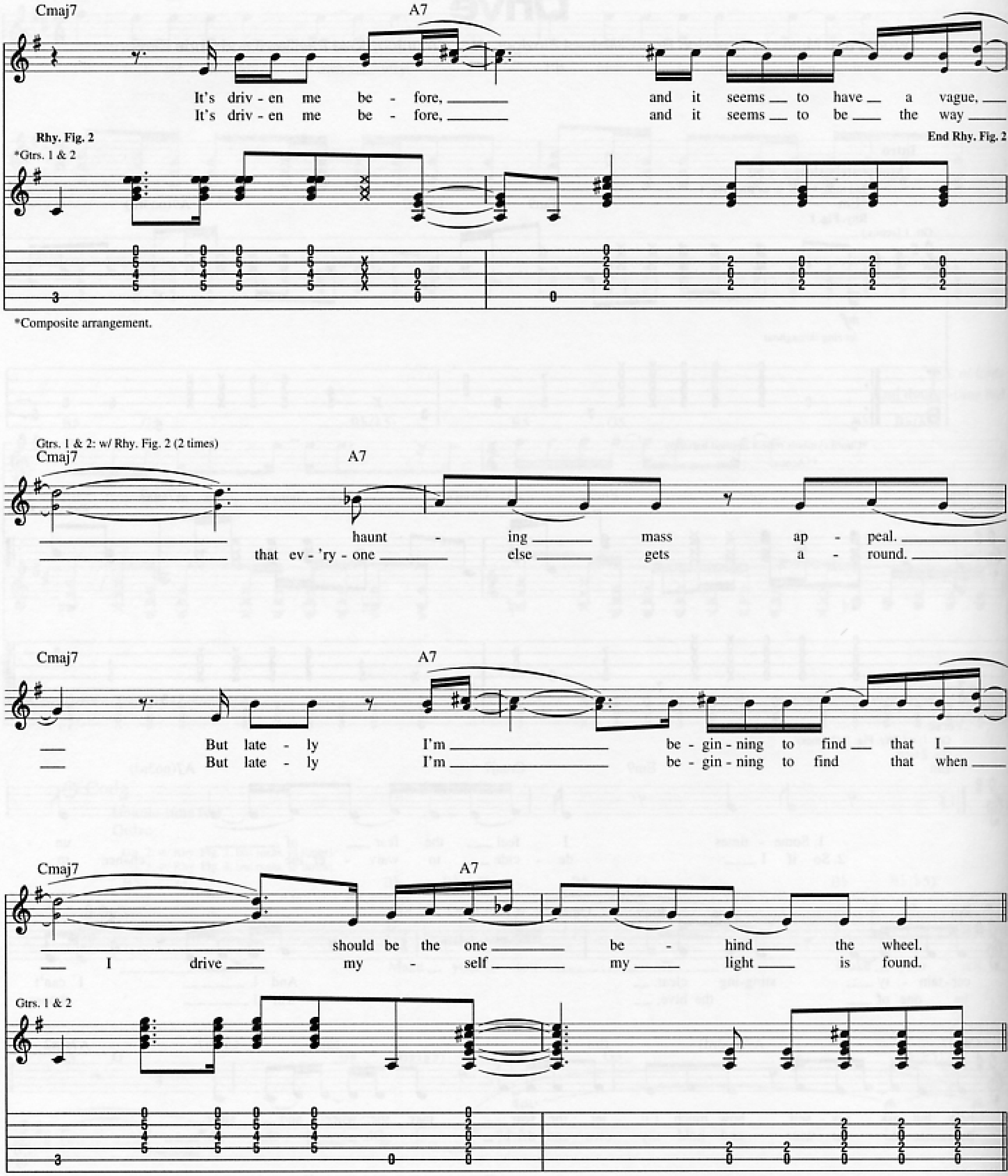
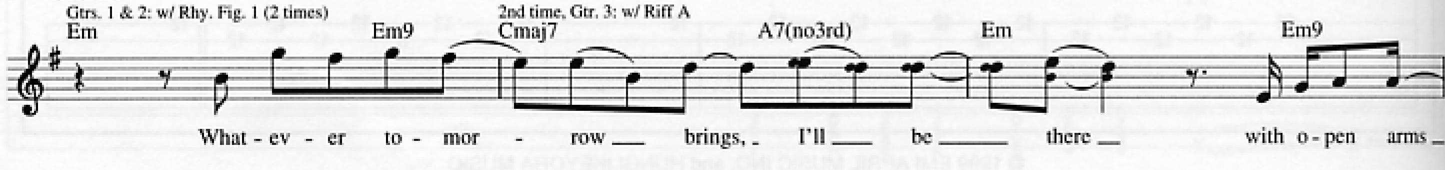
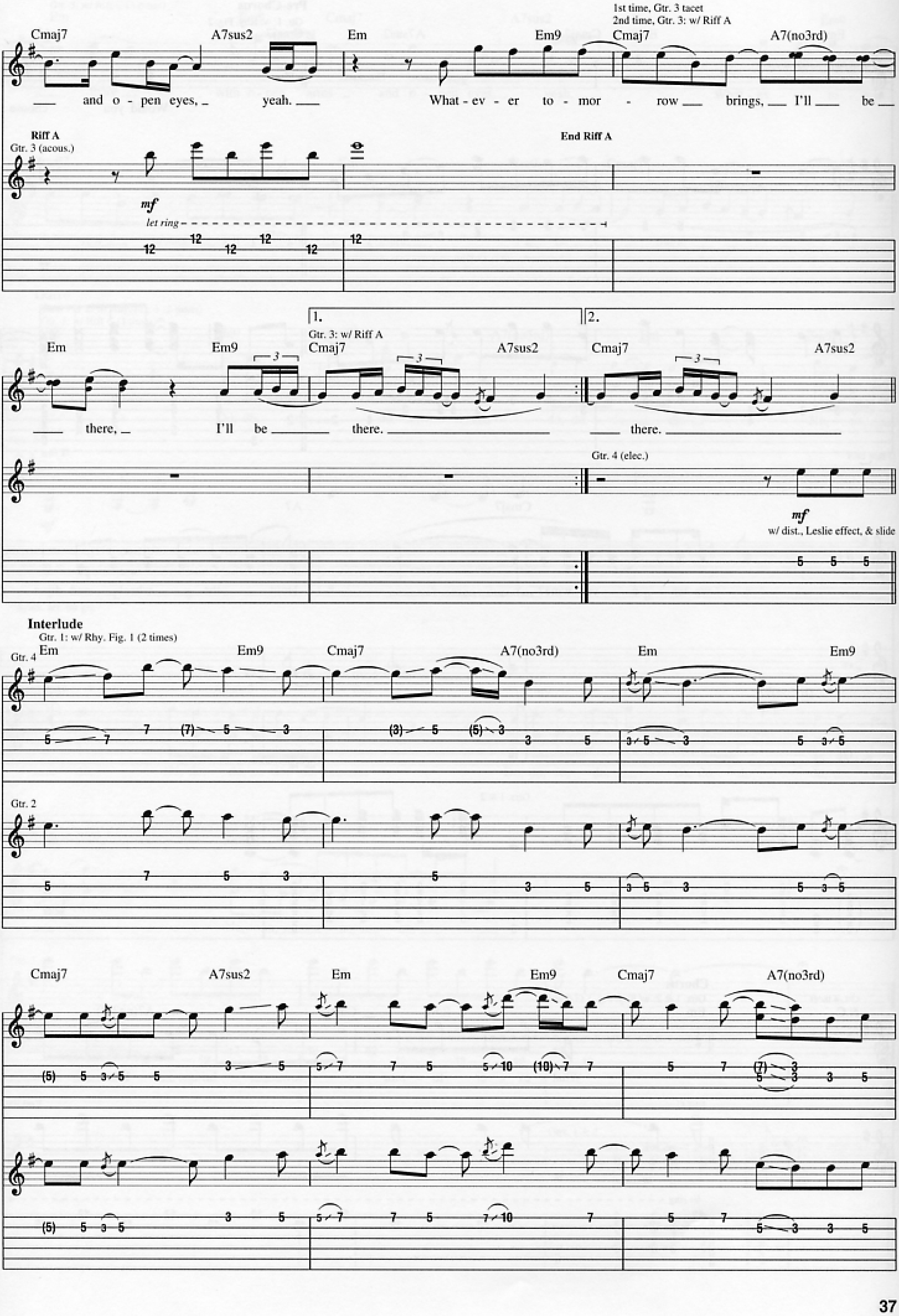
Pre-Chorus

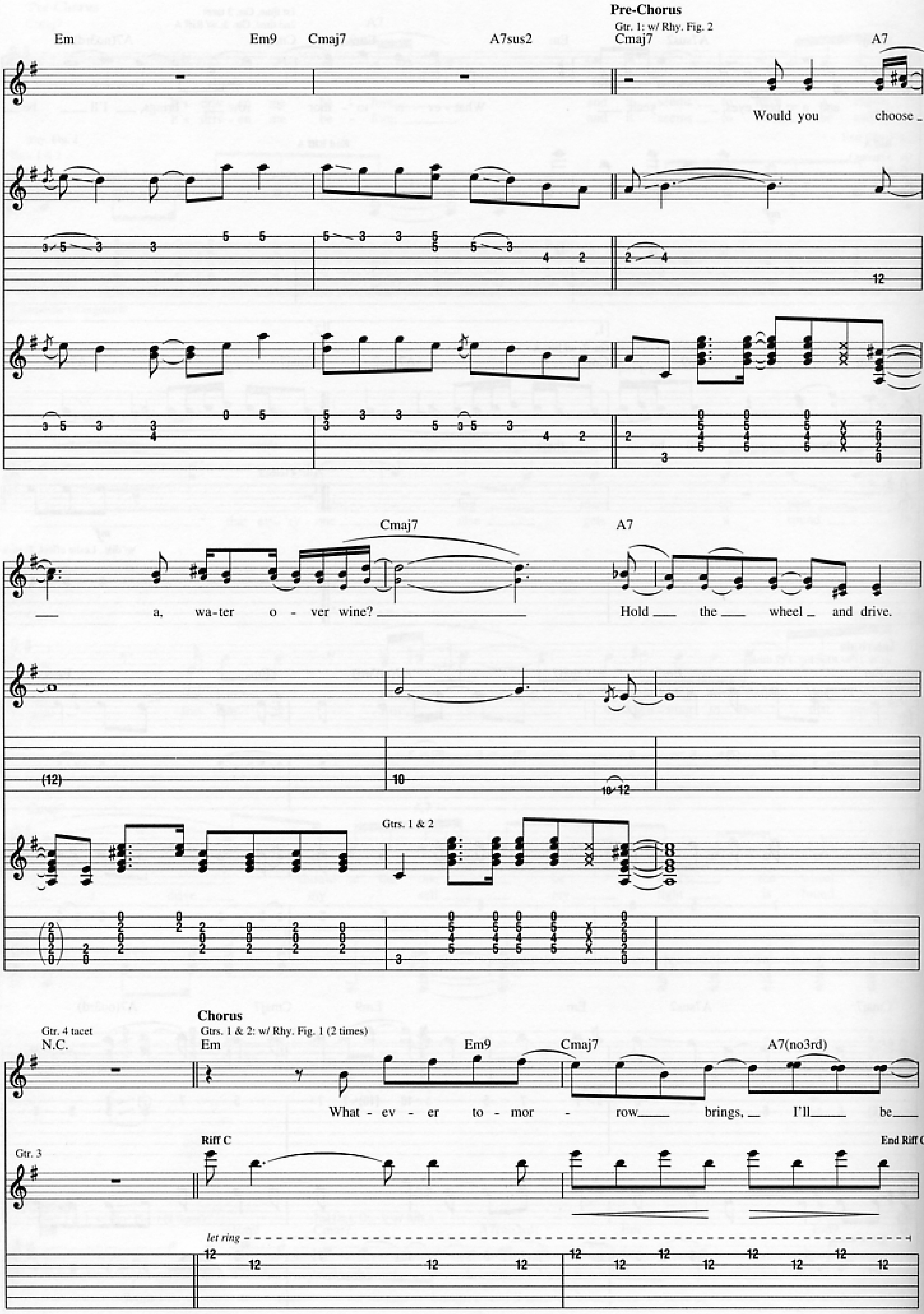

Cmaj7
A7
It's driv - en me be - fore,
It's driv - en me be - fore,
and it seems to have a vague,
and it seems to be the way
Rhy. Fig. 2
*Gtrs. 1 & 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Cmaj7
A7
haunt - ing mass ap - peal.
that ev - 'ry - one else gets a - round.
Cmaj7
A7
But late - ly I'm be - gin - ning to find that I
But late - ly I'm be - gin - ning to find that when
Cmaj7
A7
should be the one be - hind the wheel.
I drive my - self my light is found.
Gtrs. 1 & 2

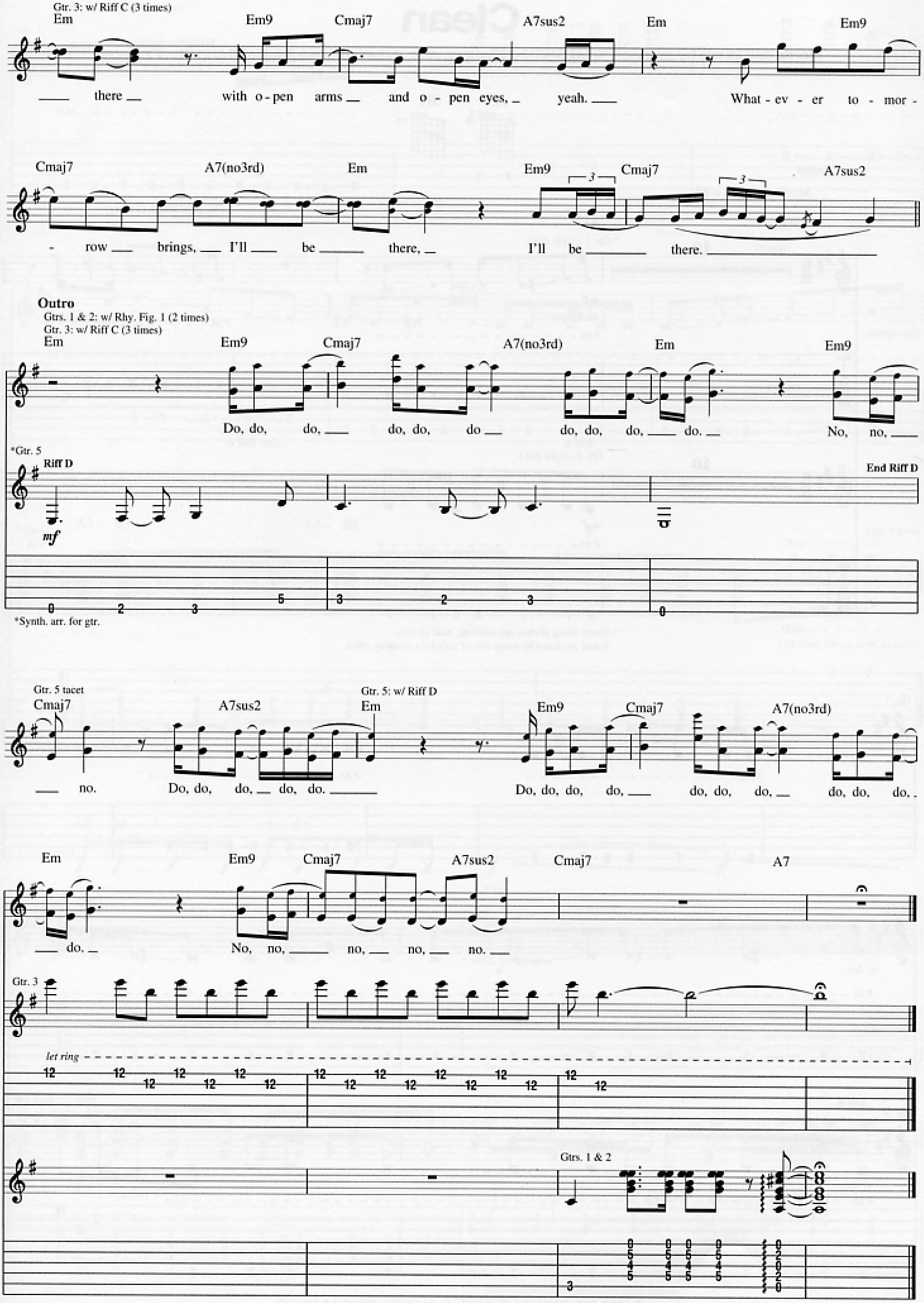
*Composite arrangement.

Chorus


Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 3: w/ Riff A
Em
Em9
Cmaj7
A7(no3rd)
Em
Em9
What - ev - er to - mor - row brings, I'll be there with o - pen arms

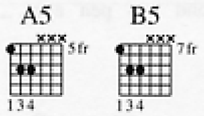

1st time, Gtr. 3 tacet
2nd time, Gtr. 3: w/ Riff A
Cmaj7
A7sus2
Em
Em9
Cmaj7
A7(no3rd)
and o - pen eyes, yeah. What - ev - er to - mor - row brings, I'll be
Riff A
Gtr. 3 (acous.)
mf
let ring
End Riff A
12 12 12 12 12 12
1.
2.
Gtr. 3: w/ Riff A
Em
Em9
Cmaj7
A7sus2
Cmaj7
A7sus2
there, I'll be there. there.
Gtr. 4 (elec.)
mf
w/ dist., Leslie effect, & slide
5 5 5
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 4
Em
Em9
Cmaj7
A7(no3rd)
Em
Em9
Gtr. 2
Cmaj7
A7sus2
Em
Em9
Cmaj7
A7(no3rd)

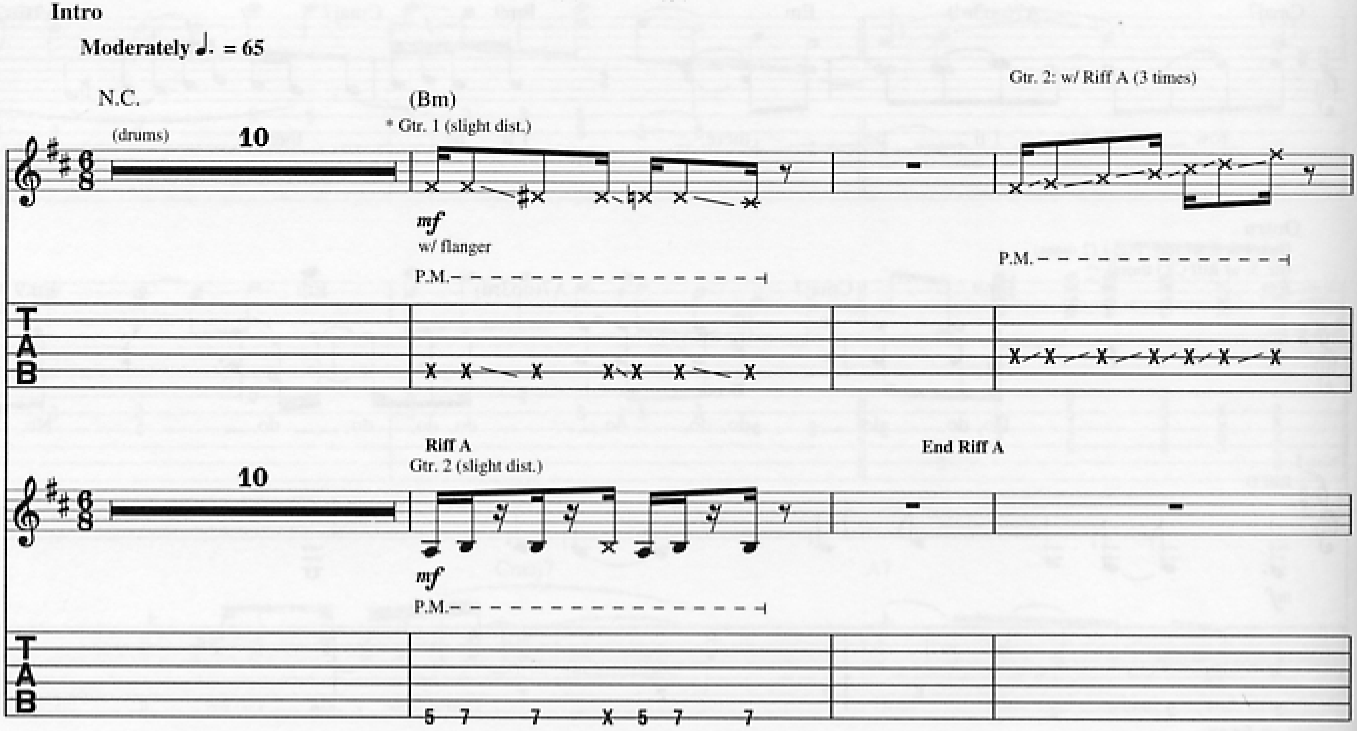

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 2
Em
Em9
Cmaj7
A7sus2
Cmaj7
A7
Would you choose
a, wa-ter o - ver wine?
Cmaj7
A7
Hold the wheel and drive.
Gtrs. 1 & 2
Gtr. 4 tacet
N.C.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Em
Em9
Cmaj7
A7(no3rd)
What - ev - er to - mor - row brings, I'll be
Riff C
End Riff C
Gtr. 3
let ring


Gtr. 3: w/ Riff C (3 times)
Em
Em9
Cmaj7
A7sus2
Em
Em9
there with o - pen arms and o - pen eyes, yeah. What - ev - er to - mor -
Cmaj7
A7(no3rd)
Em
Em9
Cmaj7
A7sus2
- row brings, I'll be there, I'll be there.
3
3
Outro
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Riff C (3 times)
Em
Em9
Cmaj7
A7(no3rd)
Em
Em9
Do, do, do, do, do, do do, do, do, do. No, no,
*Gtr. 5
Riff D
End Riff D
mf
0 2 3 5 3 2 3 0
*Synth. arr. for gtr.
Gtr. 5 tacet
Cmaj7
A7sus2
Gtr. 5: w/ Riff D
Em
Em9
Cmaj7
A7(no3rd)
no. Do, do, do, do, do. Do, do, do, do, do, do, do, do, do, do,
Em
Em9
Cmaj7
A7sus2
Cmaj7
A7
do. No, no, no, no, no.
Gtr. 3
let ring
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12
Gtrs. 1 & 2
3
0 5 5 4 5
0 5 5 4 5
0 5 4 5
0 5 4 5
0 2 0 2 3 0

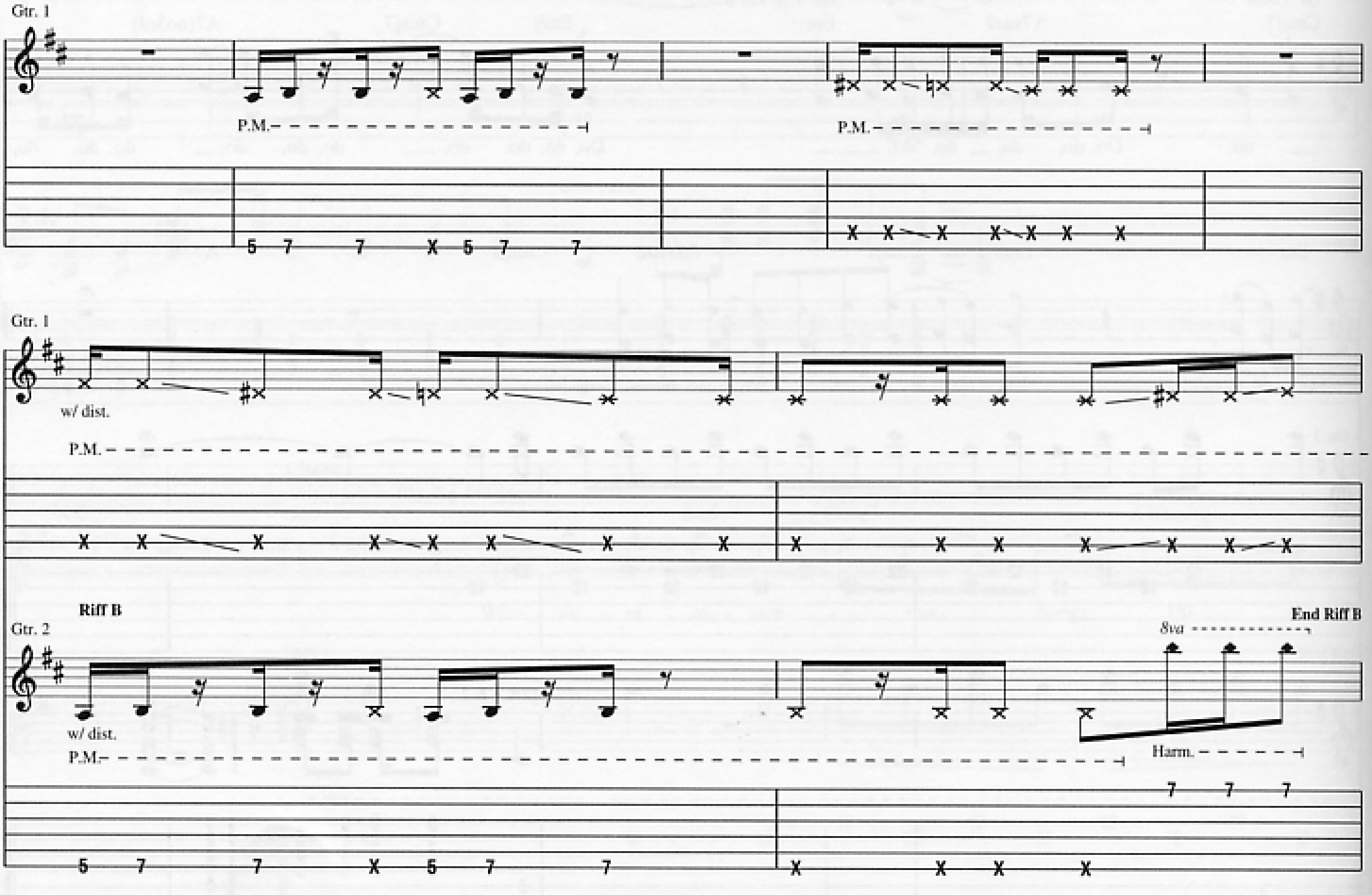
Clean

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore


A5
B5
5fr
7fr
134
134


Intro
Moderately ♩. = 65
N.C.
(drums)
10
(Bm)
* Gtr. 1 (slight dist.)
mf
w/ flanger
P.M.
Gtr. 2: w/ Riff A (3 times)
Riff A
Gtr. 2 (slight dist.)
End Riff A
T A B
5 7 7 X 5 7 7

* Muted string pitches approximate, next 16 bars.
Sound produced by using side of pick for a scraping effect.


Gtr. 1
P.M.
5 7 7 X 5 7 7
Gtr. 1
w/ dist.
P.M.
Riff B
Gtr. 2
w/ dist.
P.M.
8va
End Riff B
Harm.
5 7 7 X 5 7 7
7 7 7

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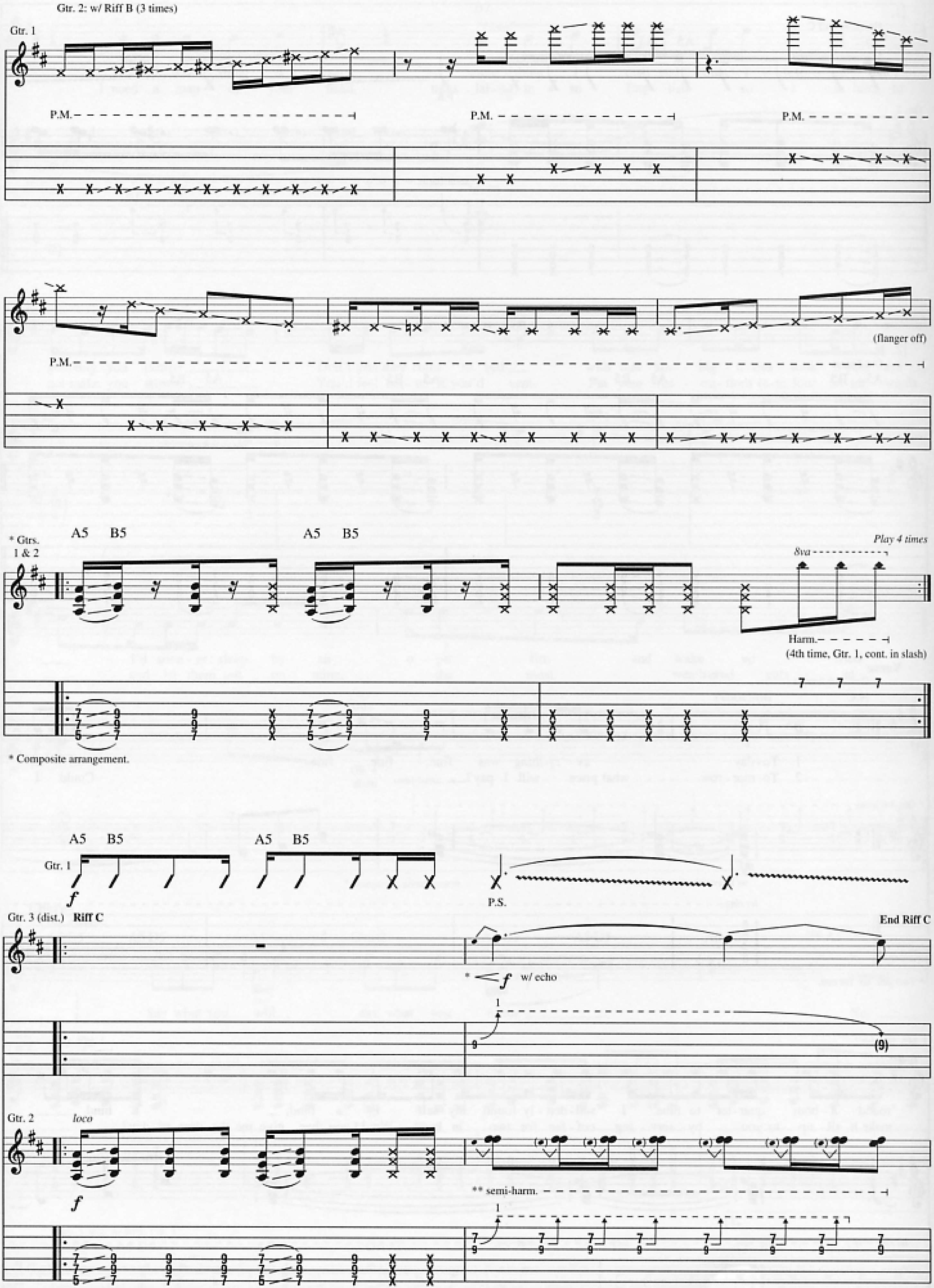
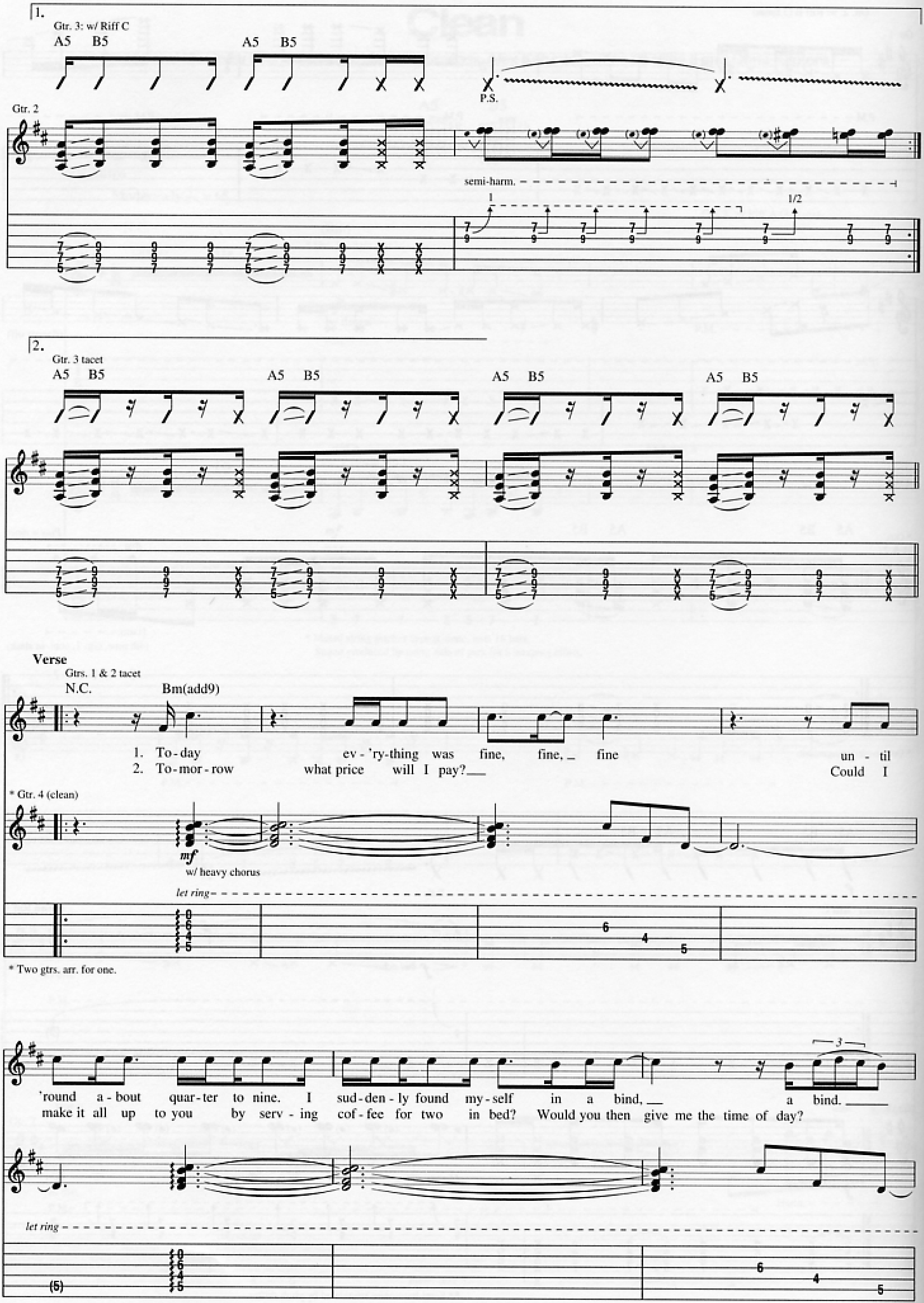

Gtr. 2: w/ Riff B (3 times)
Gtr. 1
P.M.
P.M.
P.M.
P.M.
(flanger off)
* Gtrs. 1 & 2
A5
B5
A5
B5
Play 4 times
8va
Harm.
(4th time, Gtr. 1, cont. in slash)
A5
B5
A5
B5
Gtr. 1
f
P.S.
Gtr. 3 (dist.)
Riff C
End Riff C
* f w/ echo
Gtr. 2
loco
f
** semi-harm.

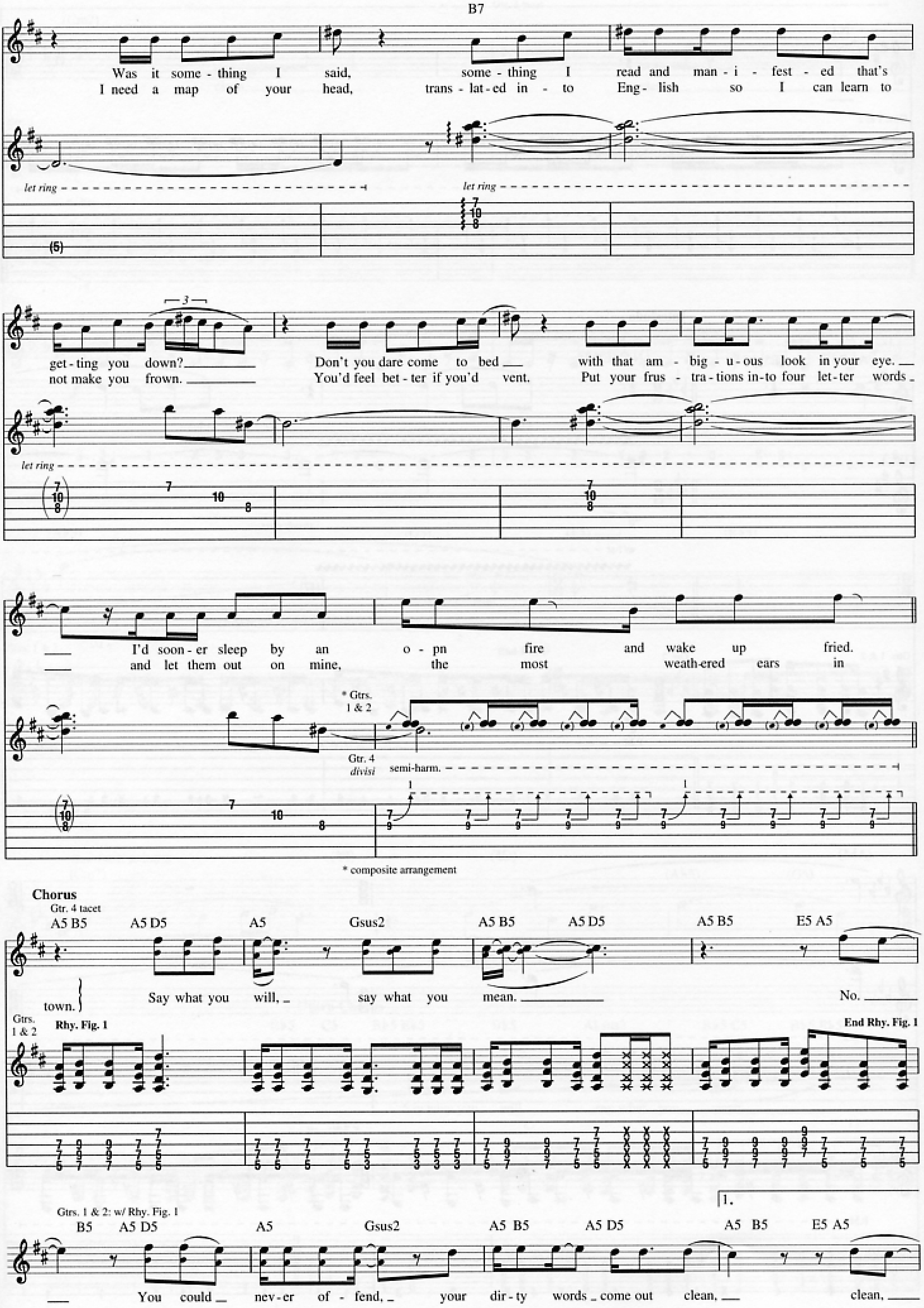
* Composite arrangement.

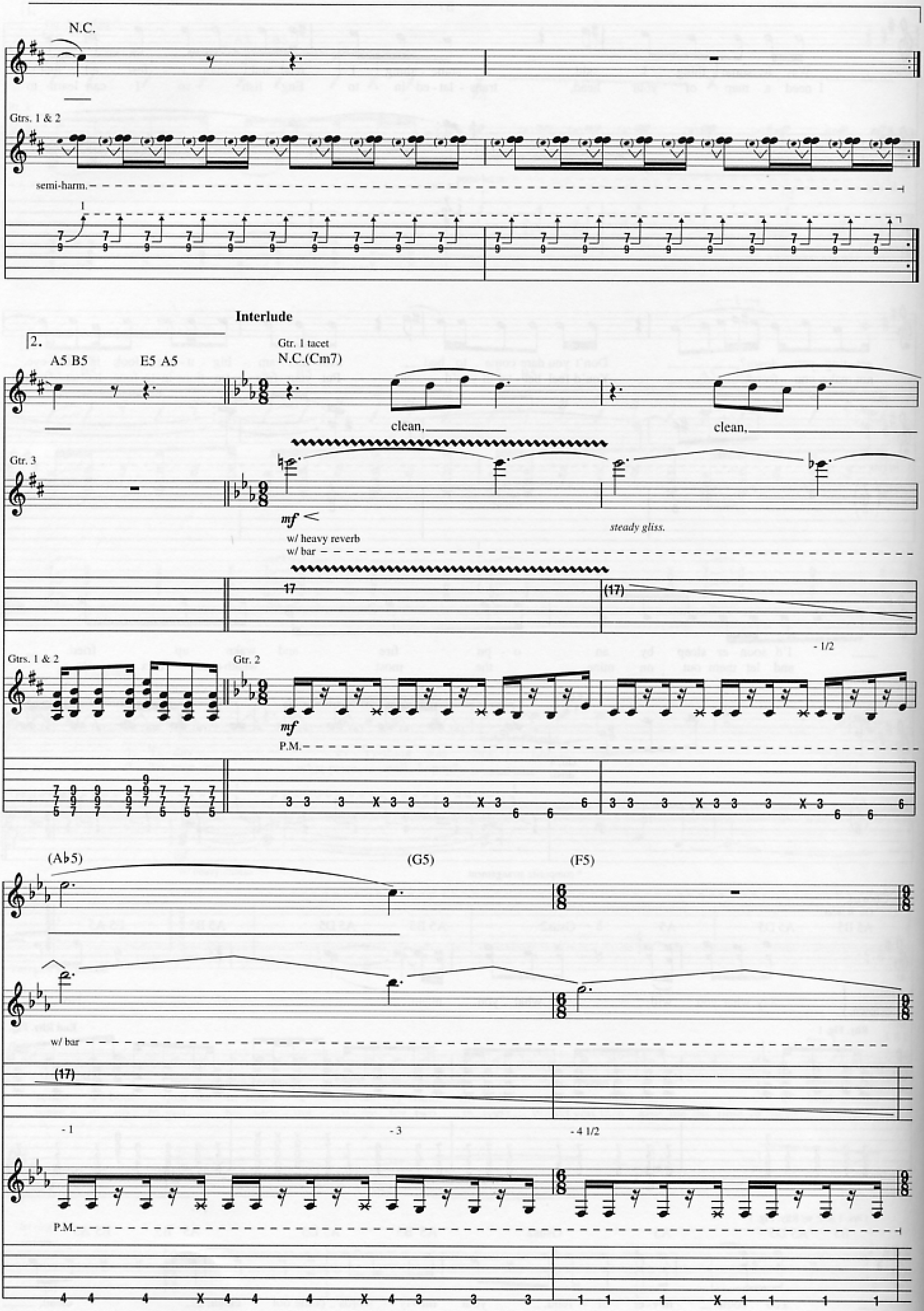
* Vol. swell

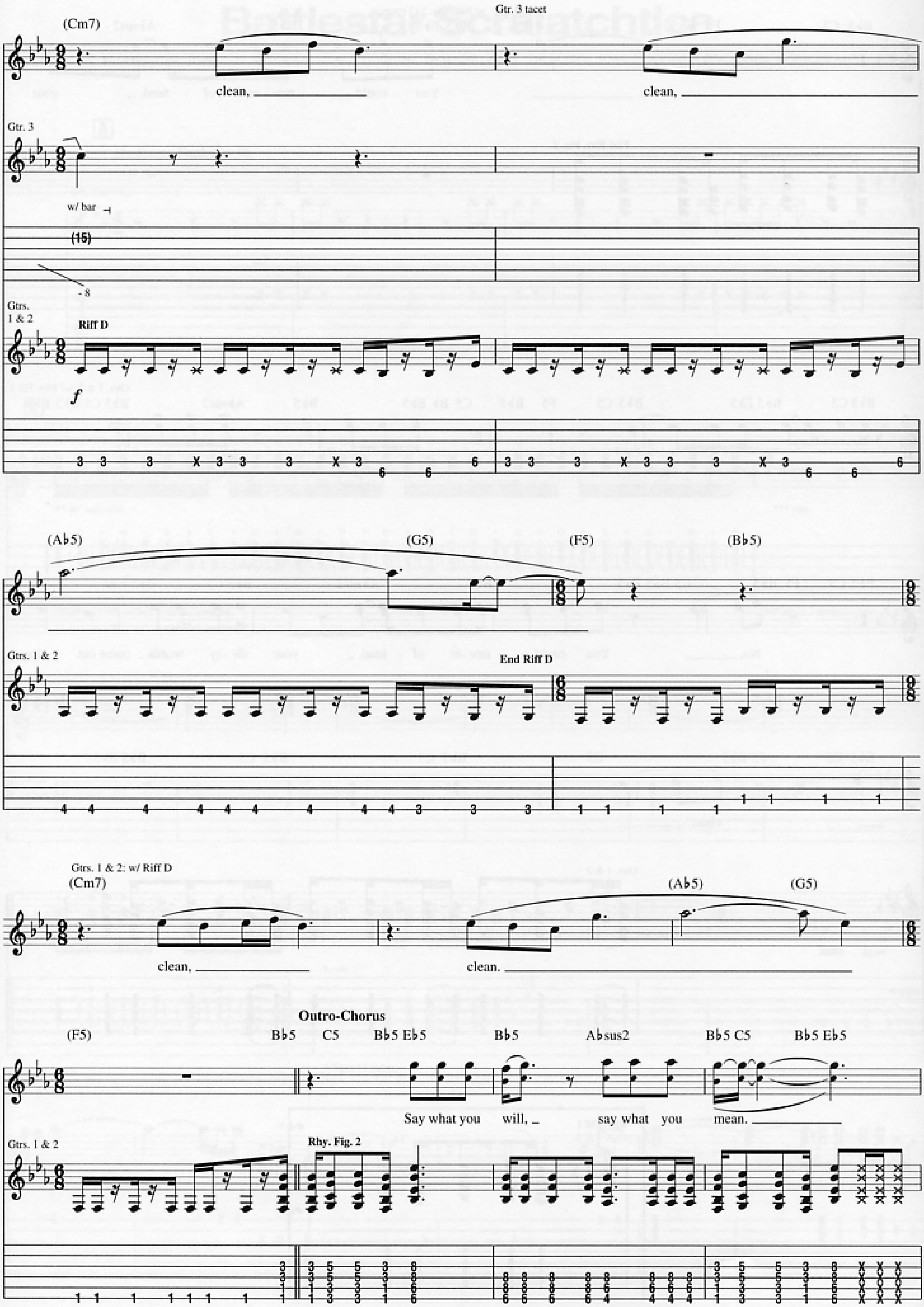
** Semi-harmonics stimulated by pitch shifter.

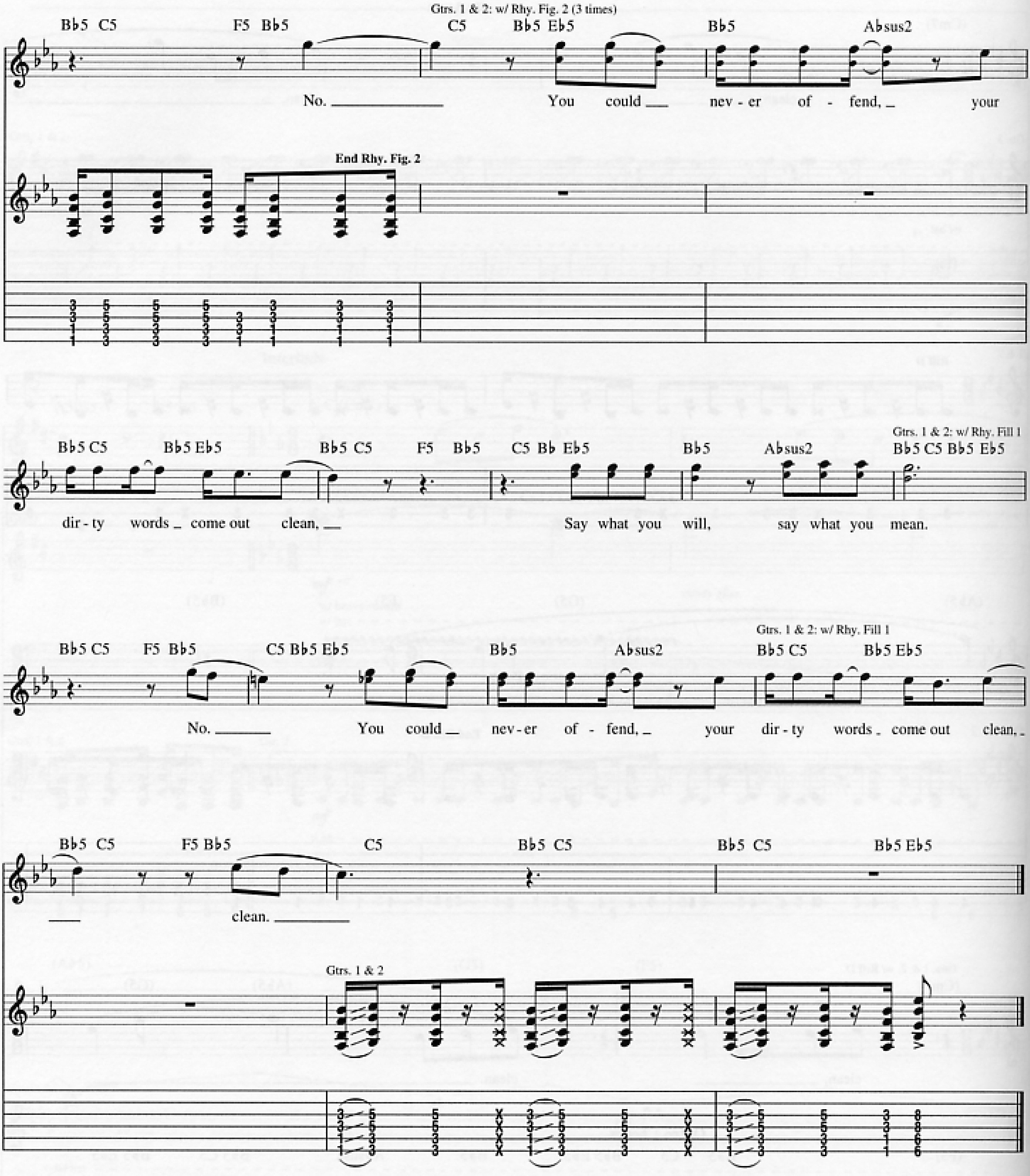

1.
Gtr. 3: w/ Riff C
A5 B5 A5 B5
P.S.
Gtr. 2
semi-harm.
1
1/2
2.
Gtr. 3 tacet
A5 B5 A5 B5 A5 B5 A5 B5
Verse
Gtrs. 1 & 2 tacet
N.C.
Bm(add9)
1. To-day ev-'ry-thing was fine, fine, fine un-til 'round a-bout quar-ter to nine. I sud-den-ly found my-self in a bind, a bind.
2. To-mor-row what price will I pay? Could I make it all up to you by serv-ing cof-fee for two in bed? Would you then give me the time of day?
* Gtr. 4 (clean)
mf
w/ heavy chorus
let ring
3

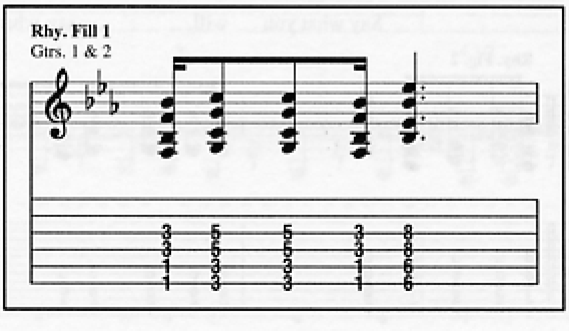
* Two gtrs. arr. for one.


B7
Was it some - thing I said, some - thing I read and man - i - fest - ed that's
I need a map of your head, trans - lat - ed in - to Eng - lish so I can learn to
let ring
let ring
get - ting you down? Don't you dare come to bed with that am - big - u - ous look in your eye.
not make you frown. You'd feel bet - ter if you'd vent. Put your frus - tra - tions in - to four let - ter words
let ring
I'd soon - er sleep by an o - pn fire and wake up fried.
and let them out on mine, the most weath - ered ears in
* Gtrs. 1 & 2
Gtr. 4 divisi
semi-harm.
* composite arrangement
Chorus
Gtr. 4 tacet
A5 B5 A5 D5 A5 Gsus2 A5 B5 A5 D5 A5 B5 E5 A5
town. Say what you will, say what you mean. No.
Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1
B5 A5 D5 A5 Gsus2 A5 B5 A5 D5
1.
A5 B5 E5 A5
You could nev - er of - fend, your dir - ty words come out clean, clean,


N.C.
Gtrs. 1 & 2
semi-harm.
Interlude
2.
A5 B5
E5 A5
Gtr. 1 tacet
N.C.(Cm7)
clean,
clean,
Gtr. 3
mf
w/ heavy reverb
w/ bar
steady gliss.
- 1/2
Gtrs. 1 & 2
Gtr. 2
mf
P.M.
(A♭5)
(G5)
(F5)
w/ bar
- 1
- 3
- 4 1/2
P.M.


(Cm7)
Gtr. 3 tacet
clean,
clean,
Gtr. 3
w/ bar
(15)
-8
Gtrs. 1 & 2
Riff D
f
(Ab5)
(G5)
(F5)
(Bb5)
Gtrs. 1 & 2
End Riff D
Gtrs. 1 & 2: w/ Riff D
(Cm7)
clean,
(Ab5)
(G5)
clean.
Outro-Chorus
(F5)
Bb5
C5
Bb5 Eb5
Bb5
Absus2
Bb5 C5
Bb5 Eb5
Say what you will, say what you mean.
Gtrs. 1 & 2
Rhy. Fig. 2


Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
Bb5 C5 F5 Bb5 C5 Bb5 Eb5 Bb5 Absus2
No. You could never offend, your
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fill 1
Bb5 C5 Bb5 Eb5 Bb5 C5 F5 Bb5 C5 Bb Eb5 Bb5 Absus2 Bb5 C5 Bb5 Eb5
dirty words come out clean, Say what you will, say what you mean.
Gtrs. 1 & 2: w/ Rhy. Fill 1
Bb5 C5 F5 Bb5 C5 Bb5 Eb5 Bb5 Absus2 Bb5 C5 Bb5 Eb5
No. You could never offend, your dirty words come out clean,
Bb5 C5 F5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 Eb5
clean.
Gtrs. 1 & 2


Rhy. Fill 1
Gtrs. 1 & 2

Battlestar Scralatchtica

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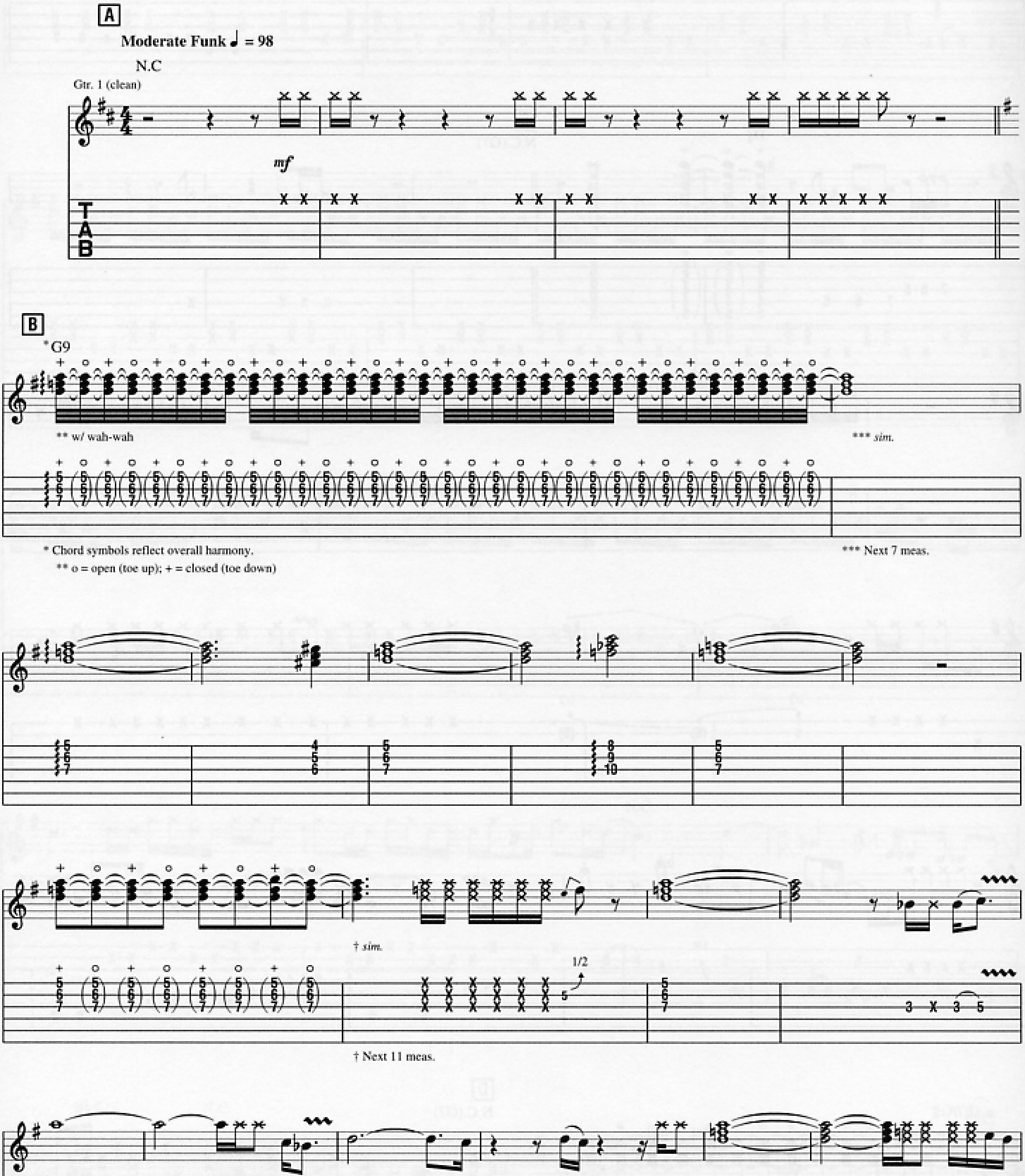
A
Moderate Funk ♩ = 98
N.C
Gtr. 1 (clean)
mf
B
* G9
** w/ wah-wah
*** sim.
† sim.
1/2

* Chord symbols reflect overall harmony.
** o = open (toe up); + = closed (toe down)

*** Next 7 meas.

† Next 11 meas.

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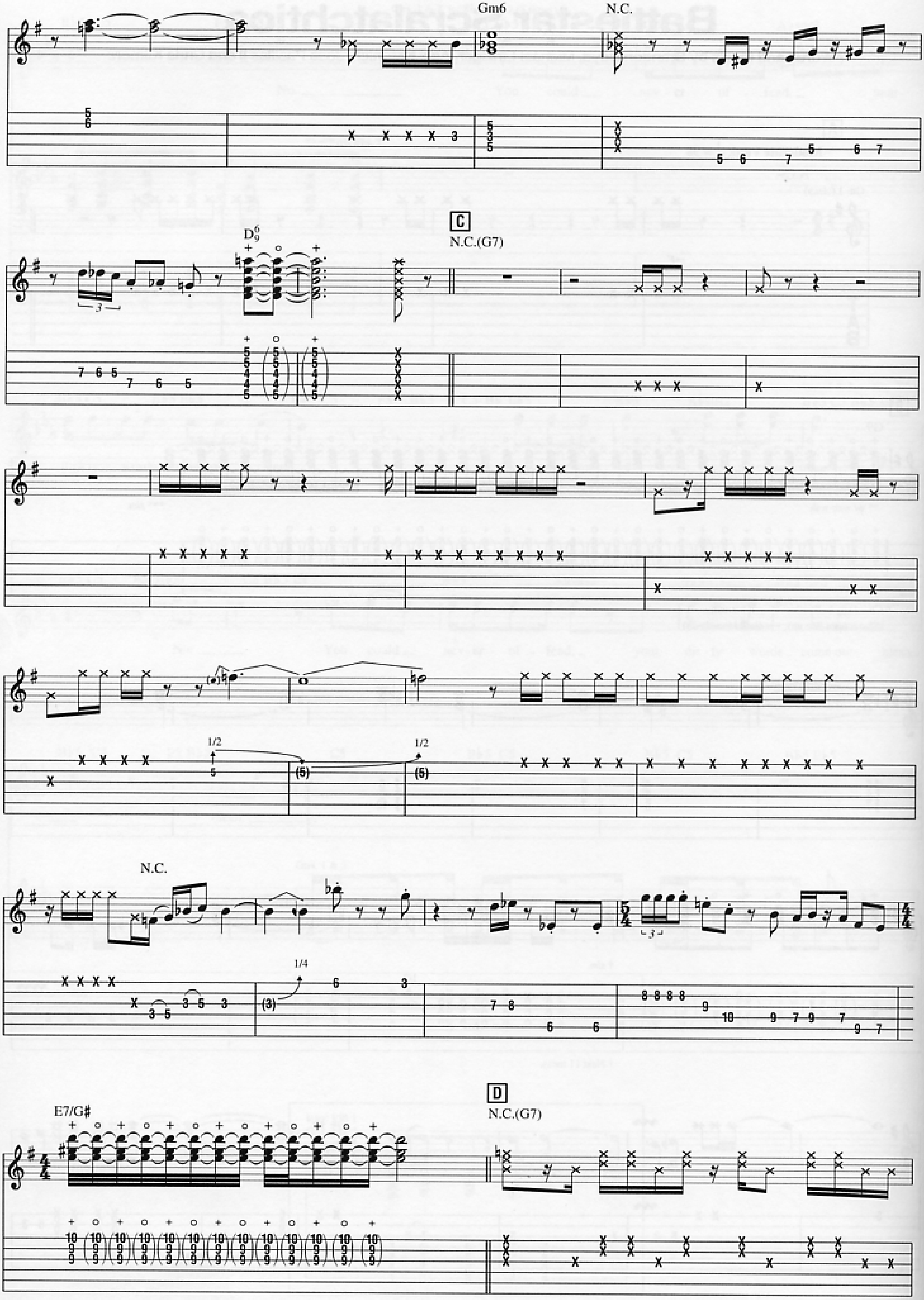
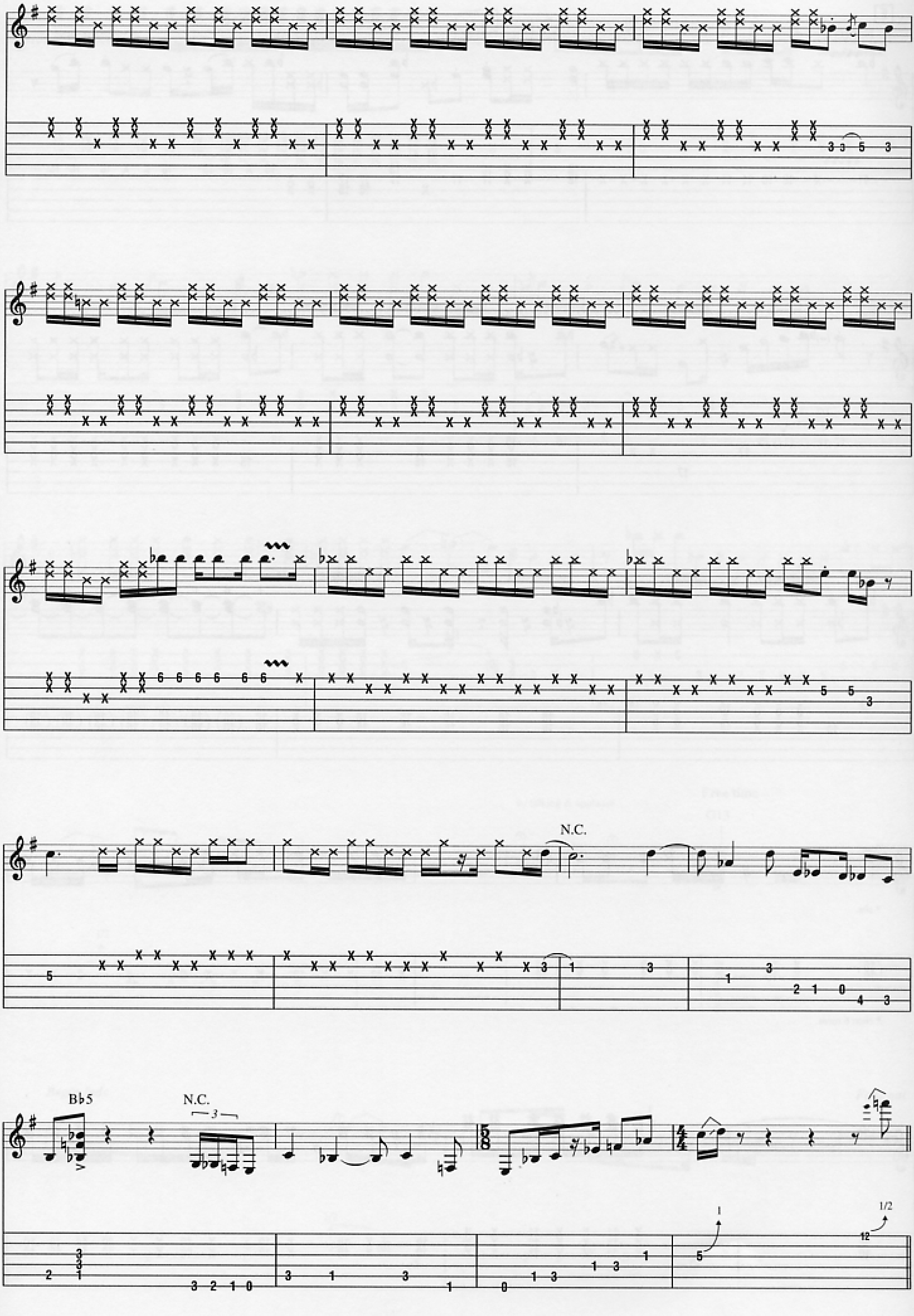
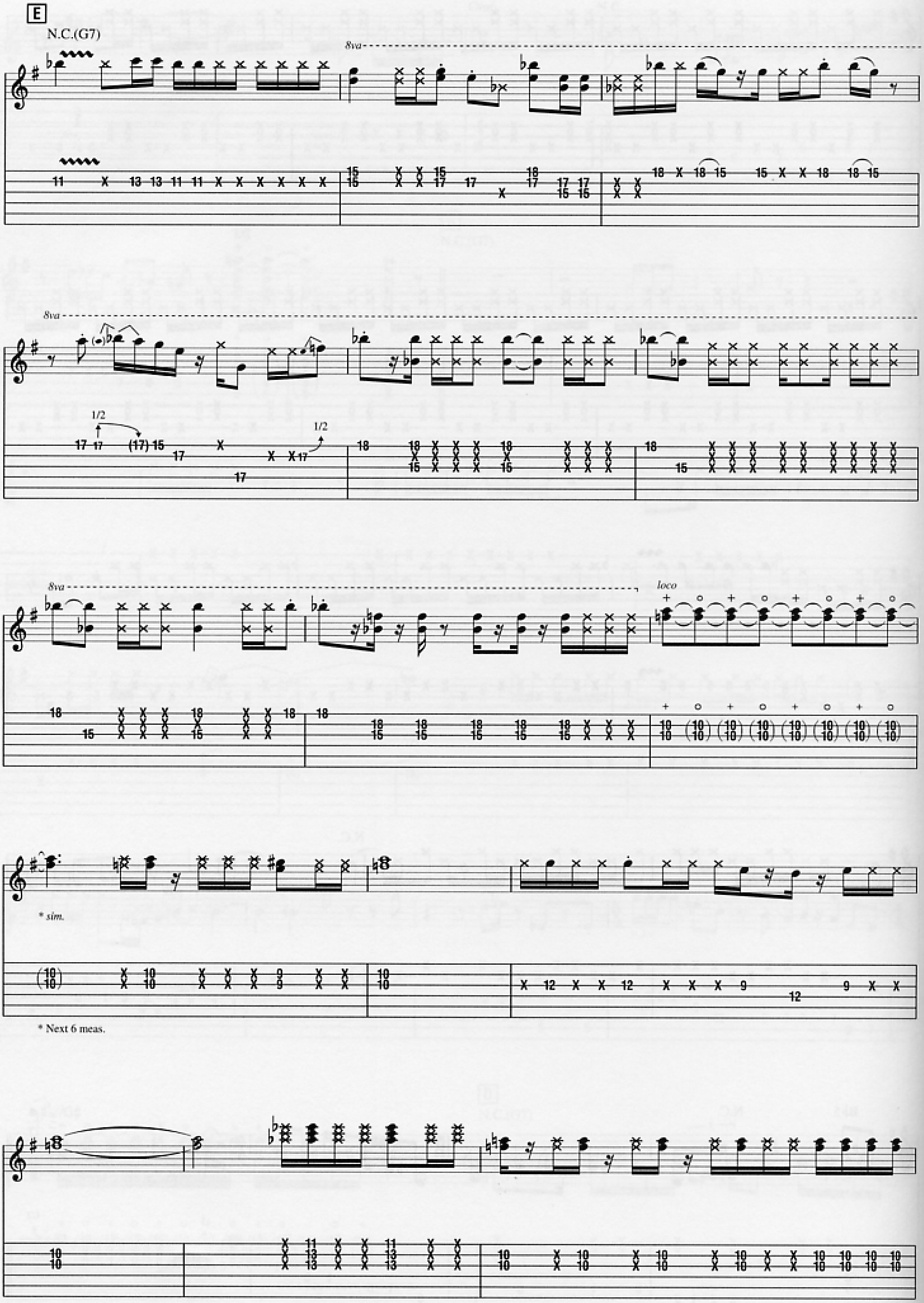
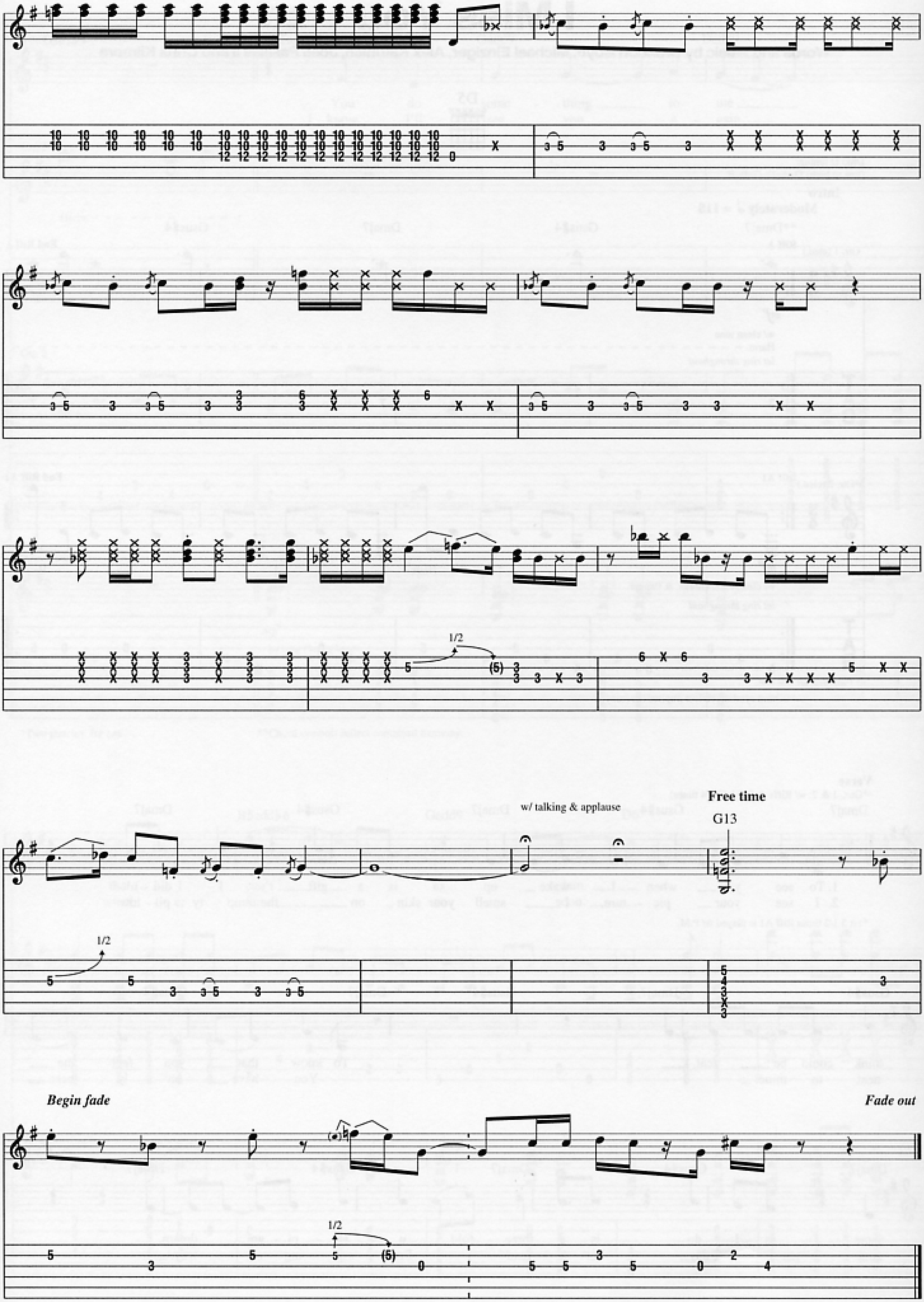

Gm6
N.C.
D6/9
C
N.C.(G7)
1/2
1/2
N.C.
1/4
E7/G#
D
N.C.(G7)


N.C.
Bb5
N.C.
3
1
1/2

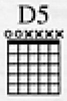

E
N.C.(G7)
8va
1/2
1/2
8va
8va
loco
* sim.

* Next 6 meas.


1/2
1/2
w/ talking & applause
Free time
G13
Begin fade
Fade out
1/2

I Miss You

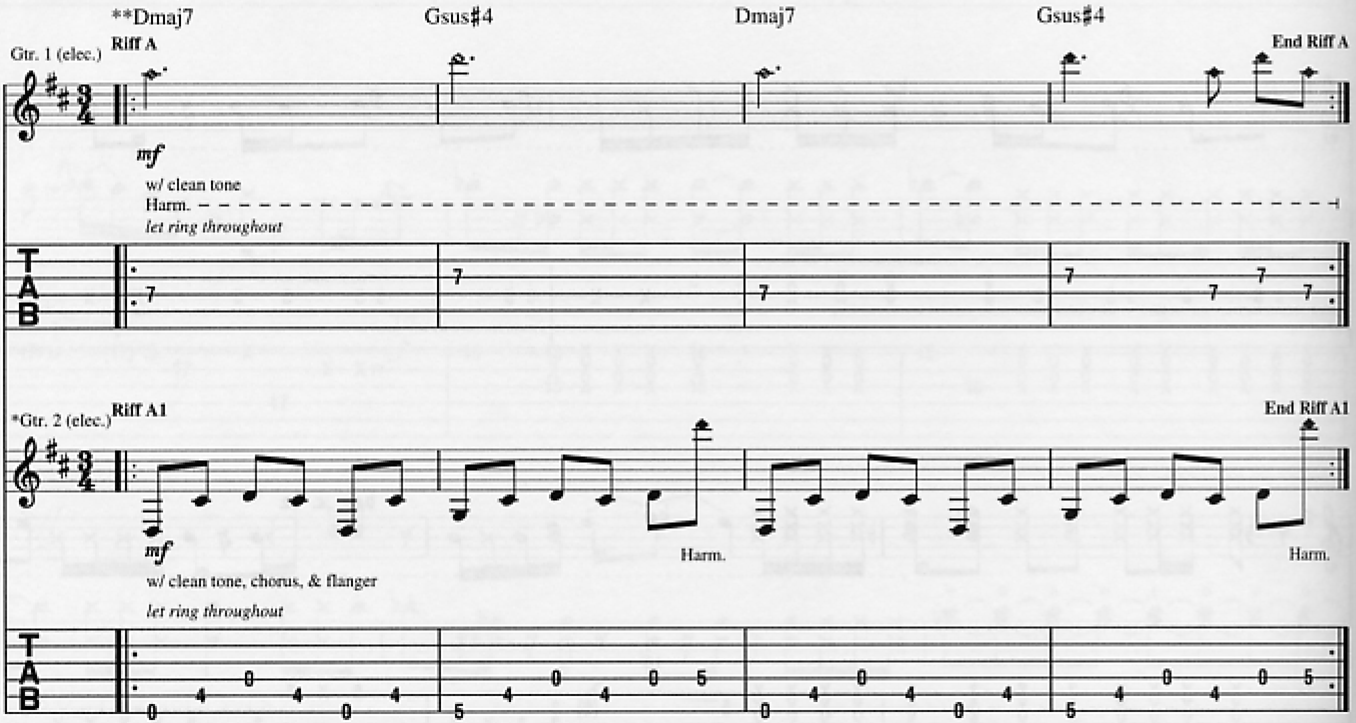
Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore



Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderately ♩ = 118

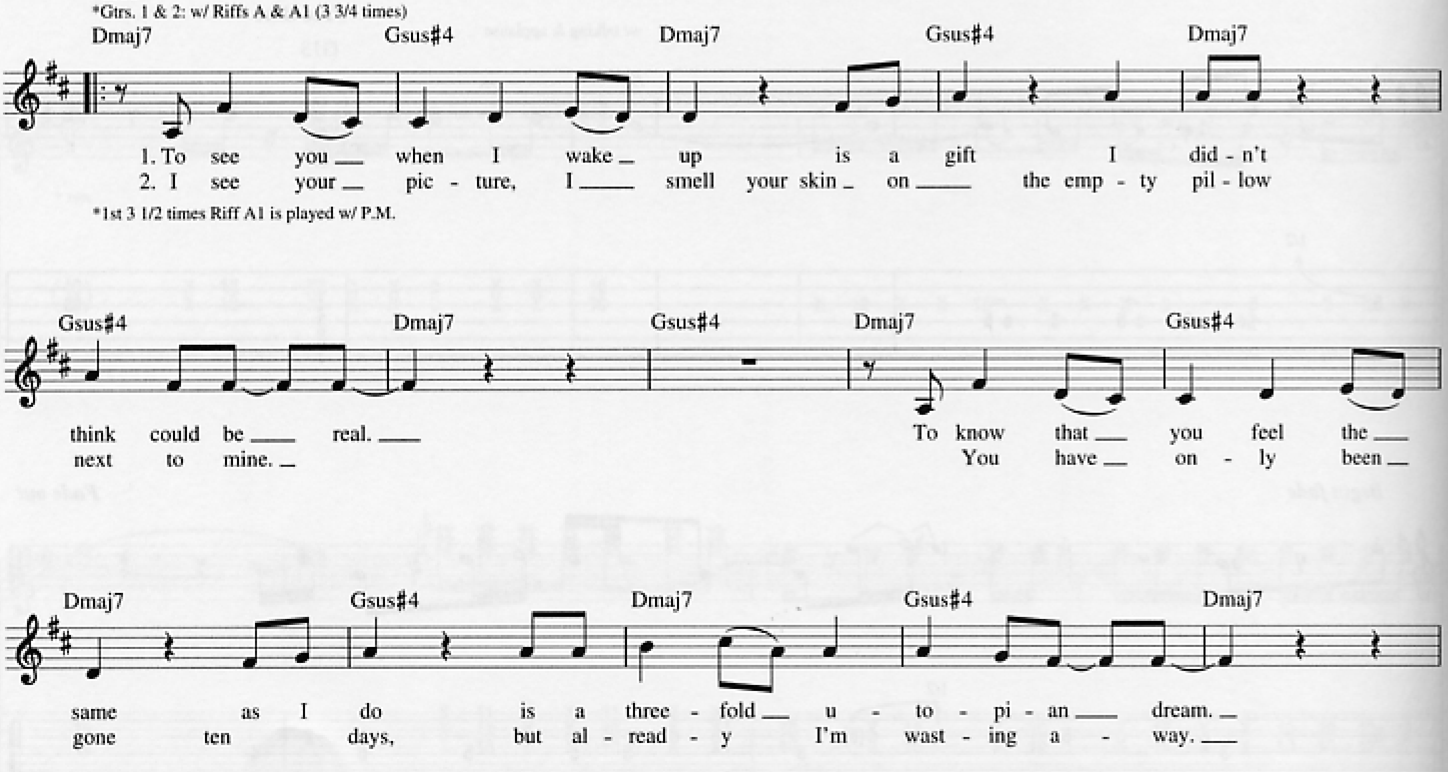

**Dmaj7
Gsus#4
Dmaj7
Gsus#4
Gtr. 1 (elec.)
Riff A
End Riff A
mf
w/ clean tone
Harm.
let ring throughout
T
A
B
7
7
7
7 7 7 7
*Gtr. 2 (elec.)
Riff A1
End Riff A1
Harm.
Harm.
mf
w/ clean tone, chorus, & flanger
let ring throughout
0 4 0 4 0 4
5 4 0 4 0 5
0 4 0 4 0 4
5 4 0 4 0 5

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Verse

*Gtrs. 1 & 2: w/ Riffs A & A1 (3 3/4 times)


Dmaj7
Gsus#4
Dmaj7
Gsus#4
Dmaj7
1. To see you __ when I wake __ up is a gift I did - n't
2. I see your __ pic - ture, I ____ smell your skin _ on ____ the emp - ty pil - low
Gsus#4
Dmaj7
Gsus#4
Dmaj7
Gsus#4
think could be ___ real. ___
next to mine. _
To know that __ you feel the __
You have __ on - ly been __
Dmaj7
Gsus#4
Dmaj7
Gsus#4
Dmaj7
same as I do is a three - fold __ u - to - pi - an ___ dream. __
gone ten days, but al - read - y I'm wast - ing a - way. ___

*1st 3 1/2 times Riff A1 is played w/ P.M.

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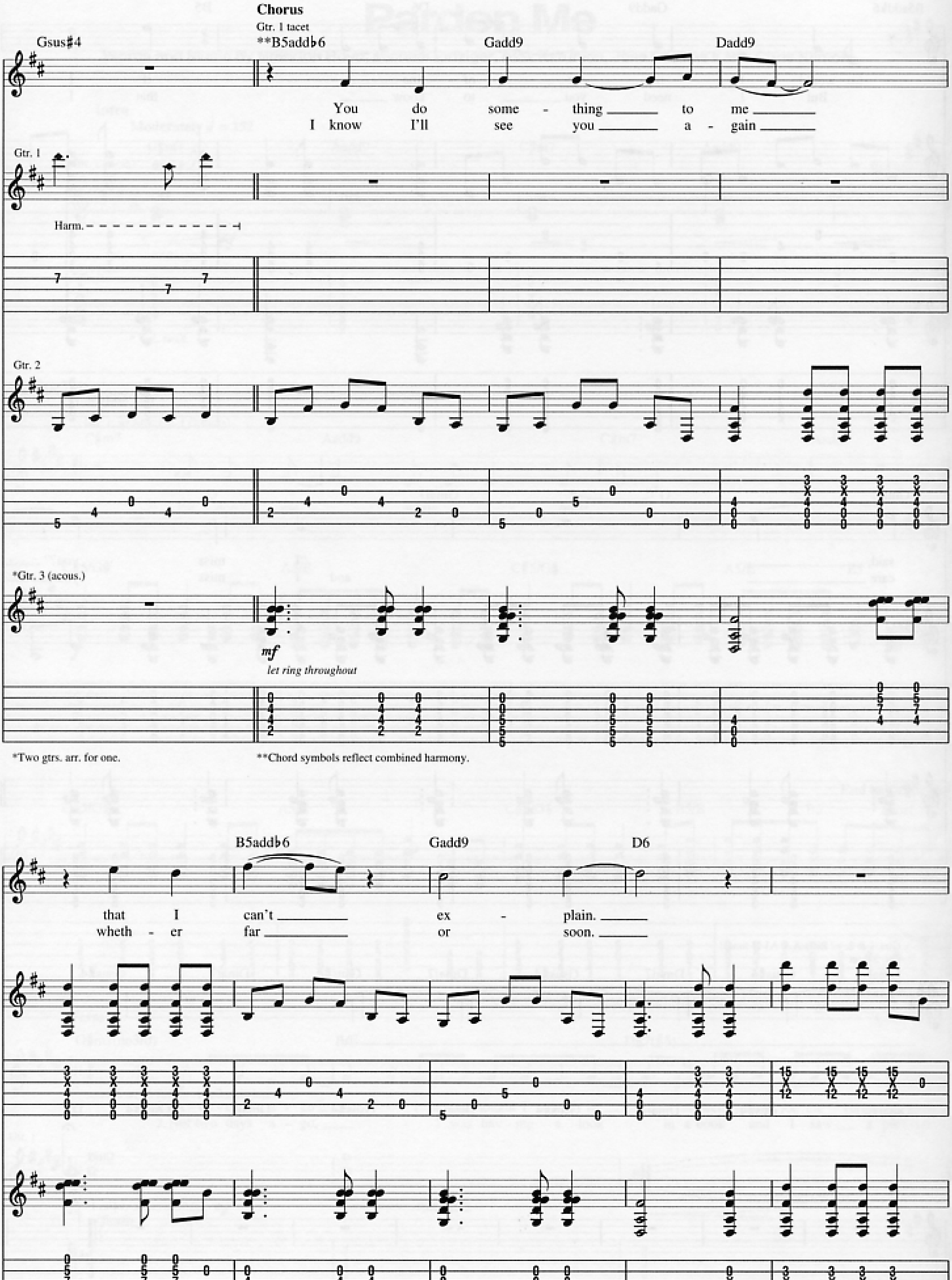
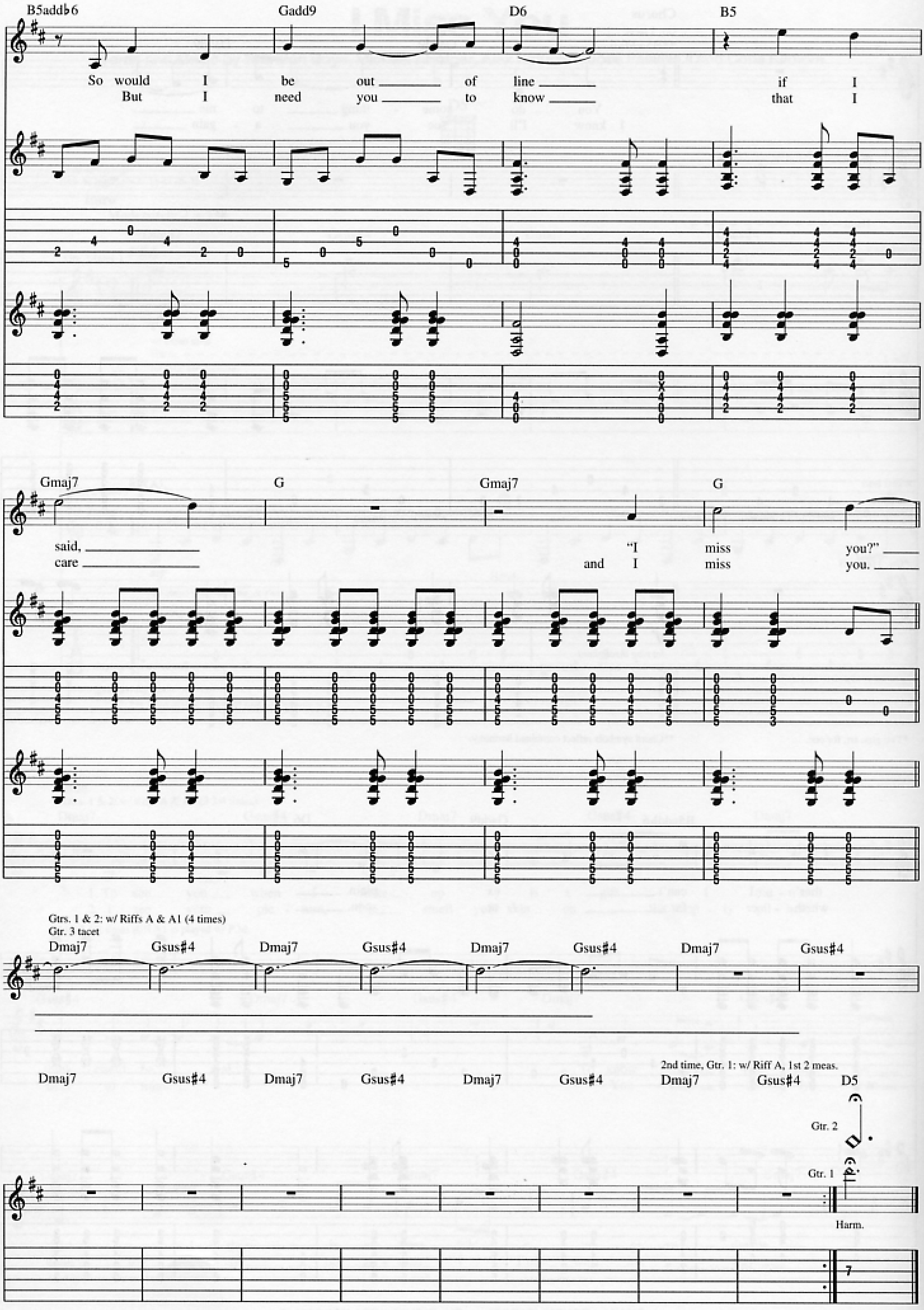

Chorus
Gtr. 1 tacet
Gsus♯4
**B5add♭6
Gadd9
Dadd9
You do some - thing to me
I know I'll see you a - gain
Gtr. 1
Harm.
Gtr. 2
*Gtr. 3 (acous.)
mf
let ring throughout
B5add♭6
Gadd9
D6
that I can't ex - plain.
wheth - er far or soon.

*Two gtrs. arr. for one.

**Chord symbols reflect combined harmony.


B5add♭6
Gadd9
D6
B5
So would I be out of line if I
But I need you to know that I
Gmaj7
G
Gmaj7
G
said, "I miss you?"
care and I miss you.
Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)
Gtr. 3 tacet
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
Dmaj7
Gsus♯4
2nd time, Gtr. 1: w/ Riff A, 1st 2 meas.
Dmaj7
Gsus♯4
D5
Gtr. 2
Gtr. 1
Harm.

Pardon Me

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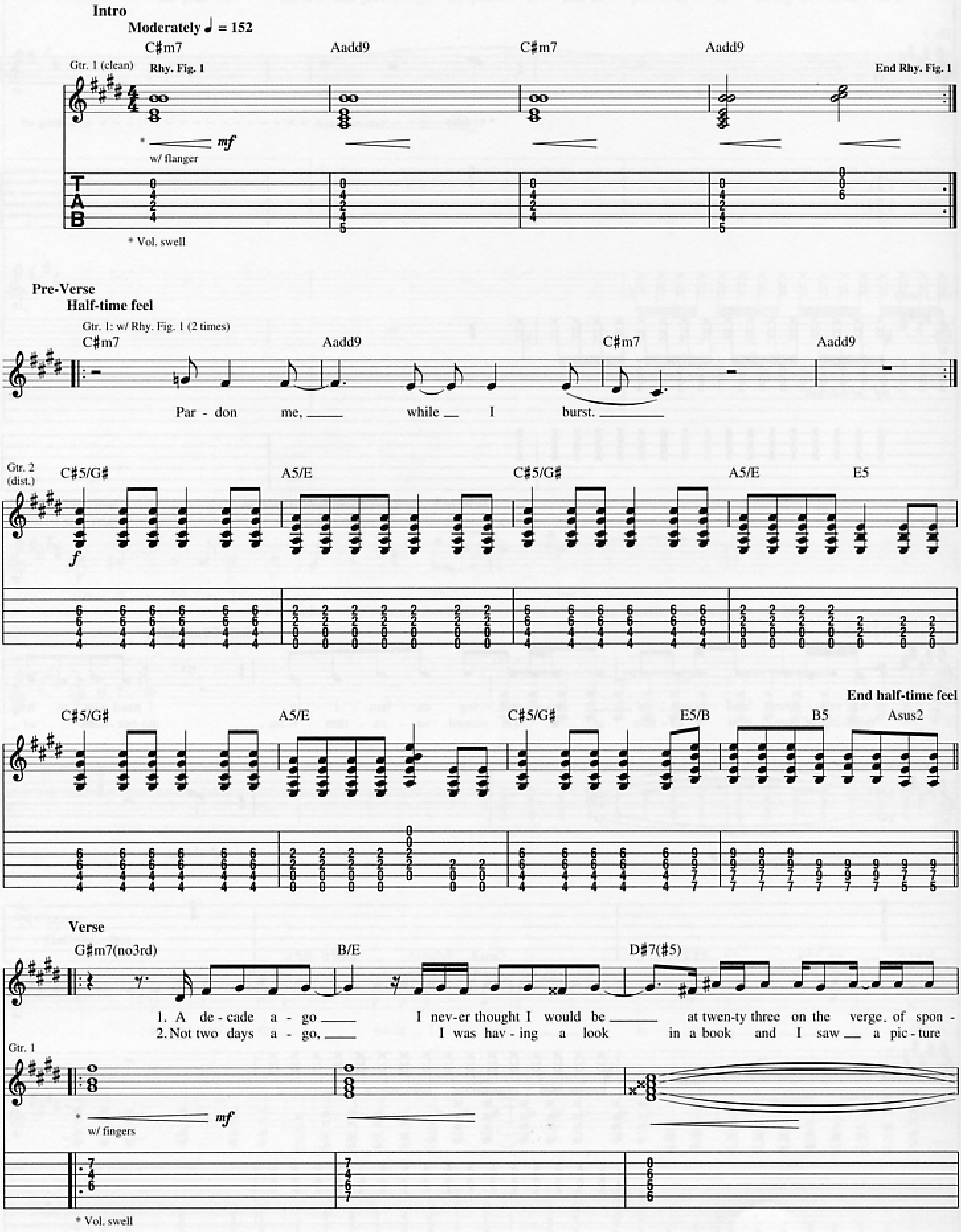
Intro
Moderately ♩ = 152
C♯m7
Aadd9
C♯m7
Aadd9
Gtr. 1 (clean)
Rhy. Fig. 1
End Rhy. Fig. 1
mf
w/ flanger
T
A
B
* Vol. swell
Pre-Verse
Half-time feel
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
C♯m7
Aadd9
C♯m7
Aadd9
Par - don me, while I burst.
Gtr. 2 (dist.)
C♯5/G♯
A5/E
C♯5/G♯
A5/E
E5
f
C♯5/G♯
A5/E
C♯5/G♯
E5/B
B5
Asus2
End half-time feel
Verse
G♯m7(no3rd)
B/E
D♯7(♯5)
1. A de - cade a - go I nev - er thought I would be at twen - ty three on the verge of spon -
2. Not two days a - go, I was hav - ing a look in a book and I saw a pic - ture
Gtr. 1
mf
w/ fingers
* Vol. swell

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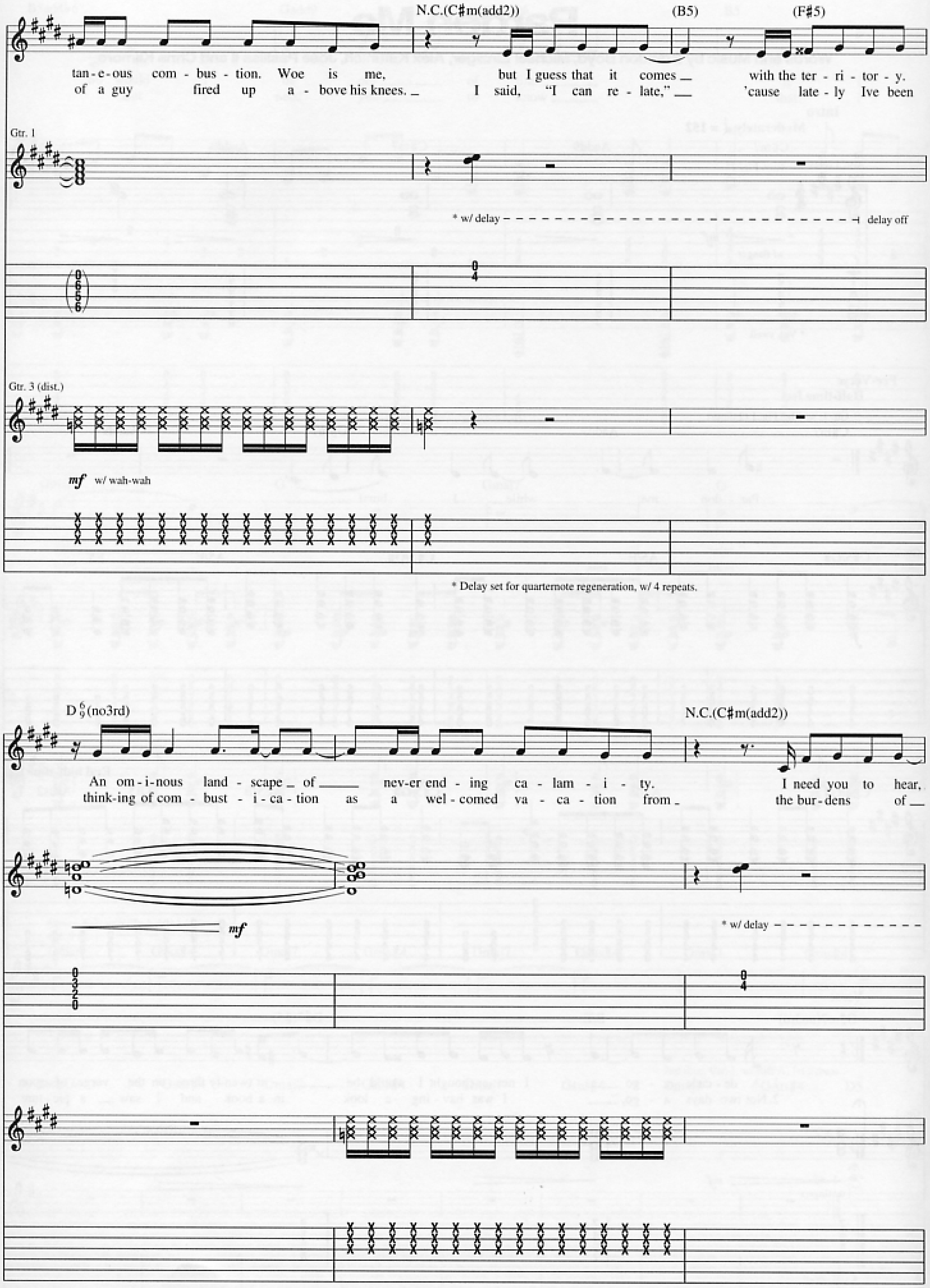
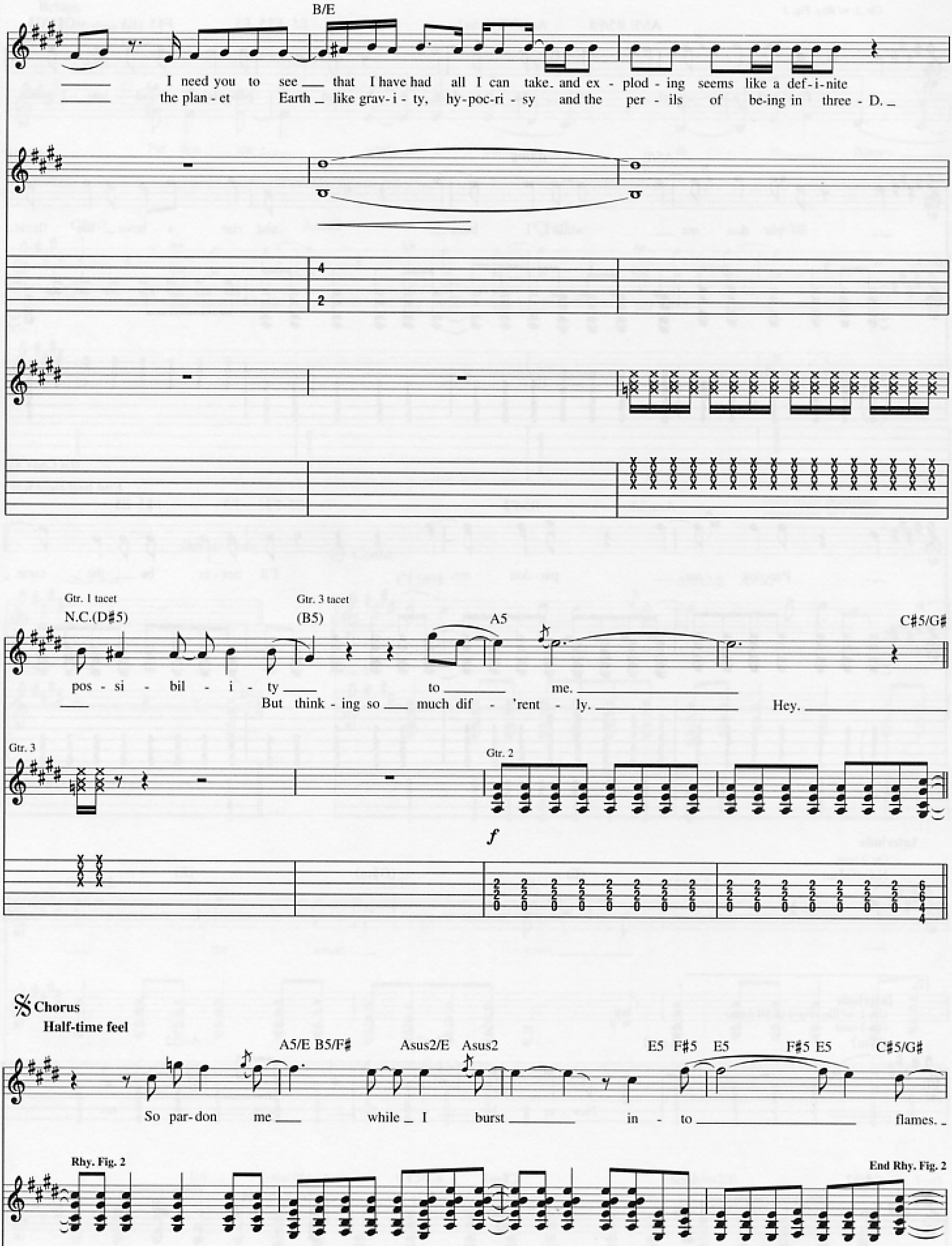
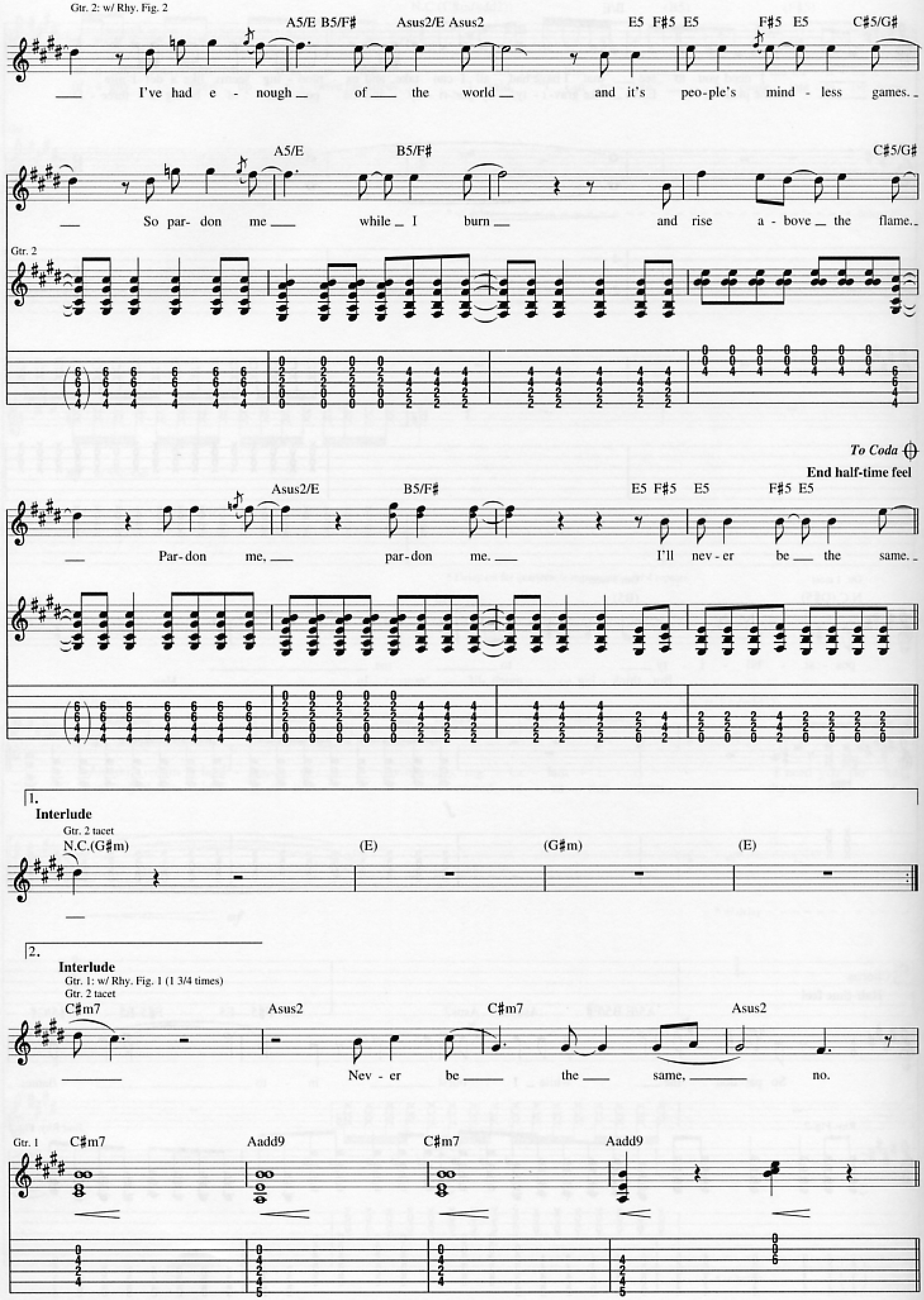
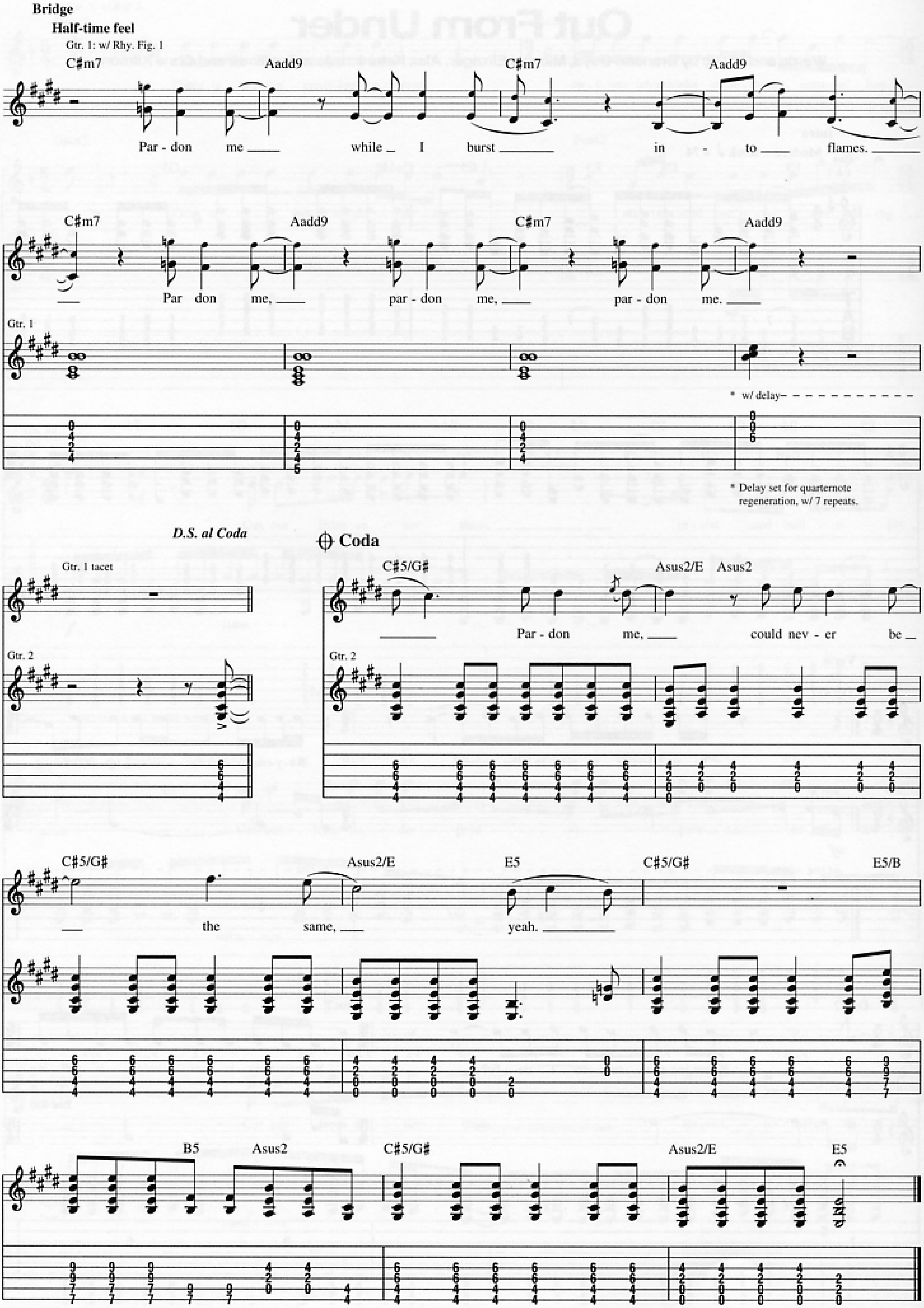

N.C.(C♯m(add2))
(B5)
(F♯5)
tan-e-ous com-bus-tion. Woe is me, but I guess that it comes with the ter-ri-tor-y.
of a guy fired up a-bove his knees. I said, "I can re-late," 'cause late-ly Ive been
Gtr. 1
* w/ delay
delay off
Gtr. 3 (dist.)
mf w/ wah-wah
D 6/9 (no3rd)
N.C.(C♯m(add2))
An om-i-nous land-scape of nev-er end-ing ca-lam-i-ty. I need you to hear,
think-ing of com-bust-i-ca-tion as a wel-comed va-ca-tion from the bur-dens of
mf
* w/ delay

* Delay set for quarternote regeneration, w/ 4 repeats.

* as before


B/E
I need you to see ___ that I have had all I can take, and ex - plod - ing seems like a def - i - nite
the plan - et Earth ___ like grav - i - ty, hy - poc - ri - sy and the per - ils of be - ing in three - D. ___
4
2
Gtr. 1 tacet
N.C.(D♯5)
Gtr. 3 tacet
(B5)
A5
C♯5/G♯
pos - si - bil - i - ty ___ to ___ me. ___
But think - ing so ___ much dif - 'rent - ly. ___ Hey. ___
Gtr. 3
Gtr. 2
f
Chorus
Half-time feel
A5/E B5/F♯
Asus2/E Asus2
E5 F♯5 E5
F♯5 E5
C♯5/G♯
So par - don me ___ while ___ I burst ___ in - to ___ flames. ___
Rhy. Fig. 2
End Rhy. Fig. 2


Gtr. 2: w/ Rhy. Fig. 2
A5/E B5/F♯
Asus2/E Asus2
E5 F♯5 E5
F♯5 E5
C♯5/G♯
I've had e - nough of the world and it's peo-ple's mind - less games.
A5/E
B5/F♯
C♯5/G♯
So par- don me while I burn and rise a - bove the flame.
Gtr. 2
To Coda 𝄌
End half-time feel
Asus2/E
B5/F♯
E5 F♯5 E5
F♯5 E5
Par-don me, par-don me. I'll nev-er be the same.
1.
Interlude
Gtr. 2 tacet
N.C.(G♯m)
(E)
(G♯m)
(E)
2.
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 2 tacet
C♯m7
Asus2
C♯m7
Asus2
Nev - er be the same, no.
Gtr. 1
C♯m7
Aadd9
C♯m7
Aadd9


Bridge
Half-time feel
Gtr. 1: w/ Rhy. Fig. 1
C♯m7
Aadd9
C♯m7
Aadd9
Par - don me while I burst in - to flames.
C♯m7
Aadd9
C♯m7
Aadd9
Par don me, par - don me, par - don me.
Gtr. 1
* w/ delay
* Delay set for quarternote regeneration, w/ 7 repeats.
D.S. al Coda
𝄌 Coda
Gtr. 1 tacet
Gtr. 2
C♯5/G♯
Asus2/E
Asus2
Par - don me, could nev - er be
Gtr. 2
C♯5/G♯
Asus2/E
E5
C♯5/G♯
E5/B
the same, yeah.
B5
Asus2
C♯5/G♯
Asus2/E
E5

Out From Under

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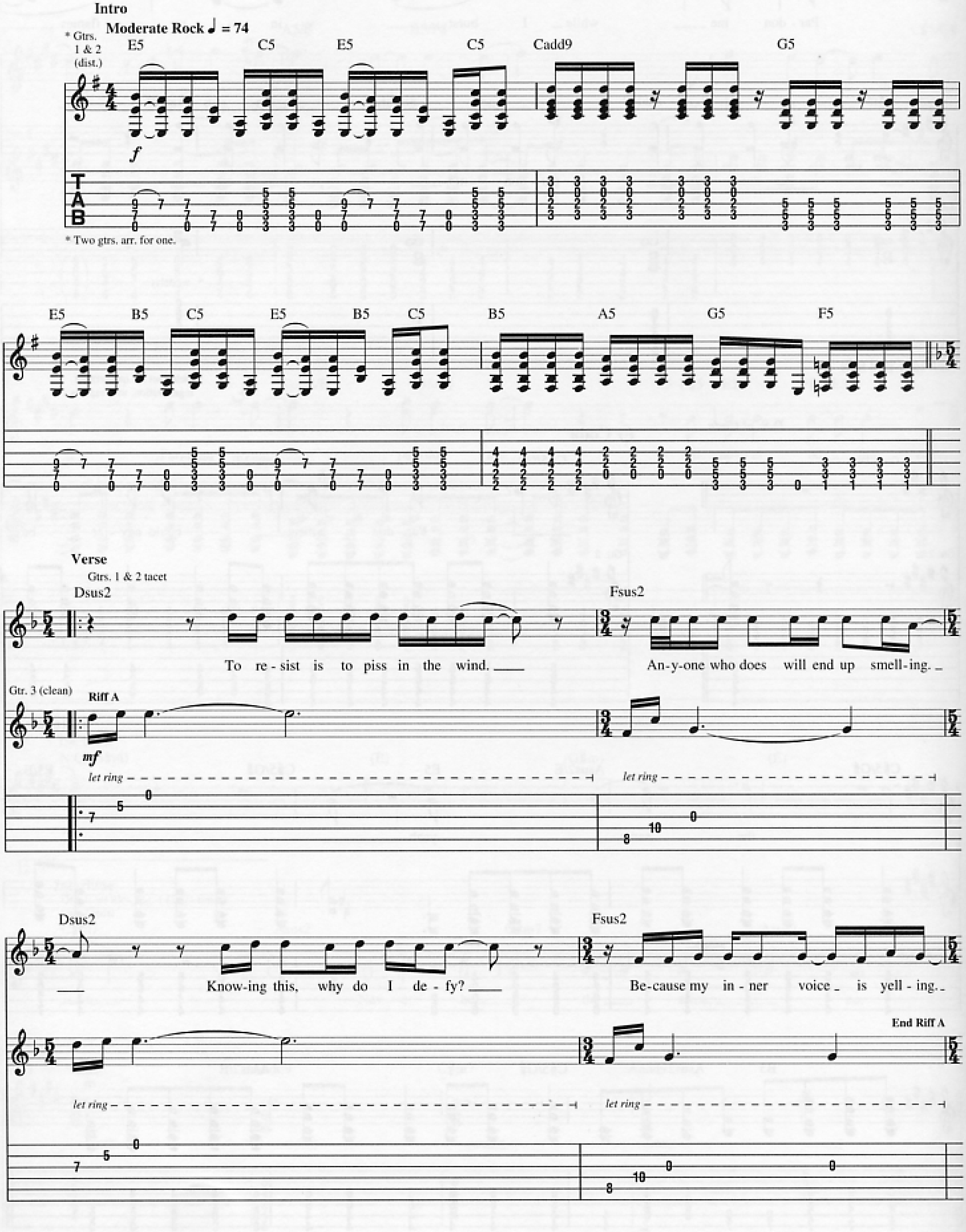
Intro
Moderate Rock ♩ = 74
* Gtrs. 1 & 2 (dist.)
E5 C5 E5 C5 Cadd9 G5
f
* Two gtrs. arr. for one.
E5 B5 C5 E5 B5 C5 B5 A5 G5 F5
Verse
Gtrs. 1 & 2 tacet
Dsus2 Fsus2
To re - sist is to piss in the wind. Any - one who does will end up smell - ing.
Gtr. 3 (clean)
Riff A
mf
let ring
Dsus2 Fsus2
Know - ing this, why do I de - fy? Be - cause my in - ner voice is yell - ing.
End Riff A
let ring

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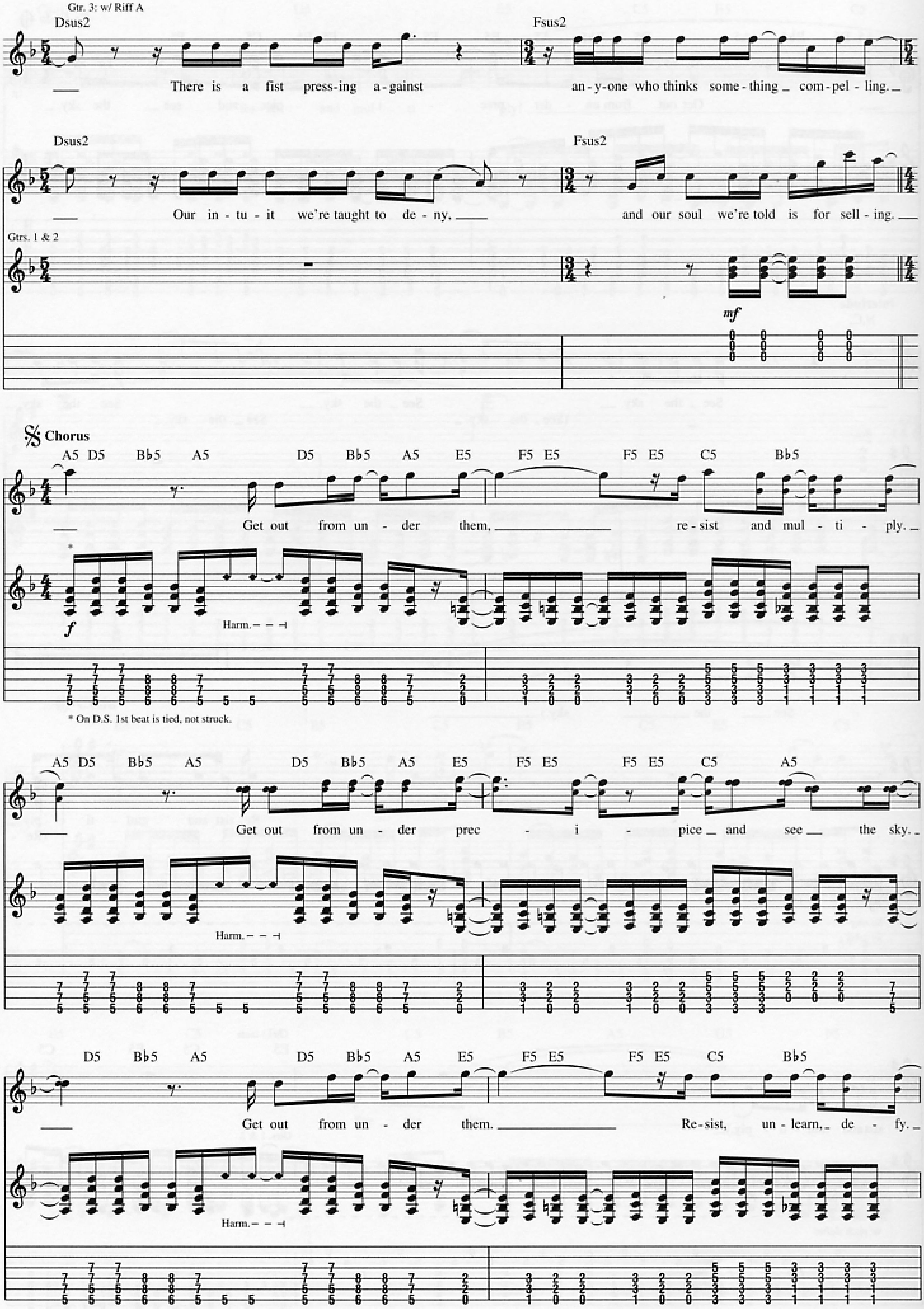
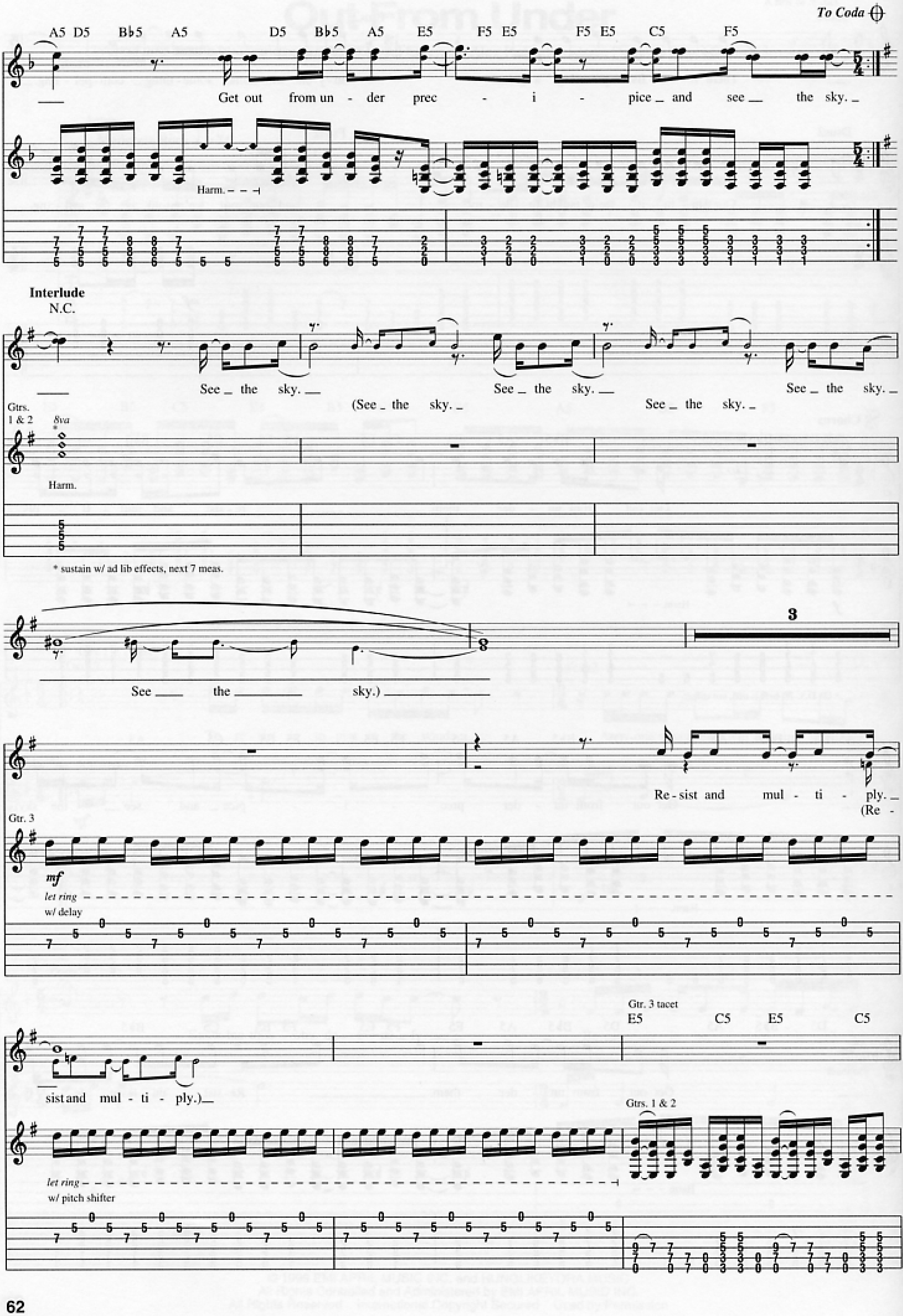
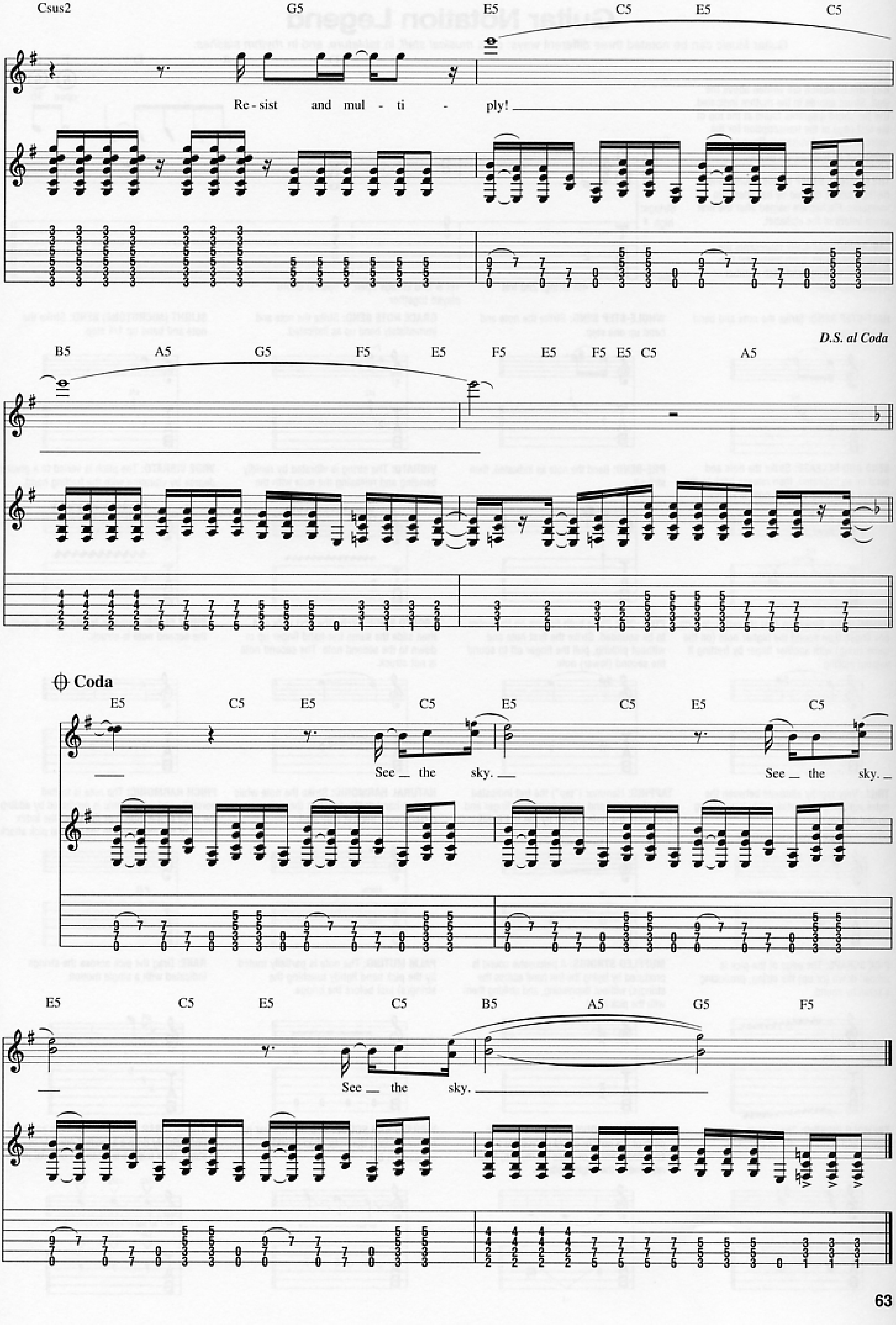

Gtr. 3: w/ Riff A
Dsus2
Fsus2
There is a fist press-ing a-gainst any-one who thinks some-thing com-pel-ling.
Dsus2
Fsus2
Our in-tu-it we're taught to de-ny, and our soul we're told is for sell-ing.
Gtrs. 1 & 2
mf
Chorus
A5 D5 B♭5 A5 D5 B♭5 A5 E5 F5 E5 F5 E5 C5 B♭5
Get out from un-der them, re-sist and mul-ti-ply.
f
Harm.
A5 D5 B♭5 A5 D5 B♭5 A5 E5 F5 E5 F5 E5 C5 A5
Get out from un-der prec-i-pice and see the sky.
Harm.
D5 B♭5 A5 D5 B♭5 A5 E5 F5 E5 F5 E5 C5 B♭5
Get out from un-der them. Re-sist, un-learn, de-fy.
Harm.

* On D.S. 1st beat is tied, not struck.


To Coda
A5 D5 B♭5 A5 D5 B♭5 A5 E5 F5 E5 F5 E5 C5 F5
Get out from un - der prec - i - pice and see the sky.
Harm.
Interlude
N.C.
See the sky. (See the sky. See the sky. See the sky. See the sky.
Gtrs. 1 & 2
8va
Harm.
* sustain w/ ad lib effects, next 7 meas.
See the sky.)
3
Re - sist and mul - ti - ply. (Re - sist and mul - ti - ply.)
Gtr. 3
mf
let ring
w/ delay
w/ pitch shifter
Gtr. 3 tacet
E5 C5 E5 C5
Gtrs. 1 & 2


Csus2
G5
E5
C5
E5
C5
Re - sist and mul - ti - ply!
B5
A5
G5
F5
E5
F5
E5
F5
E5
C5
A5
D.S. al Coda
Coda
E5
C5
E5
C5
See the sky.
E5
C5
E5
C5
See the sky.
E5
C5
E5
C5
See the sky.
B5
A5
G5
F5

PERCEPTION
meet me in outer space
We could spend the night,
watch the earth come up.
it's coming around again
01
02
03
04
05
06
07

The Warmth
When It Comes

Drive
Clean
Battlestar Scralatchtica
I Miss You

Privilege

Stellar

Pardon Me

Make Yourself

Nowhere Fast
Consequence

Out From Under

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